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LIBRARY CURRICULUM STUDIES

Prepared under the direction of
W. W. CHARTERS

Library Curriculum Studies

THESE seven texts were prepared under the auspices of the A.L.A. Curriculum Study at the University of Chicago and of the Editorial Committee of the A.L.A., to meet the needs of library schools for basic books on the principal subjects of instruction. The Curriculum Study plan was inaugurated by the Board of Education for Librarianship of the A.L.A., and was made possible by grants from the Carnegie Corporation of New York. The books represent efforts to contribute to education for librarianship and to stimulate other studies of similar character.

CIRCULATION WORK IN PUBLIC LIBRARIES. *By Jennie M. Flexner.*

REFERENCE WORK. *By James I. Wyer.*

INTRODUCTION TO CATALOGING AND THE CLASSIFICATION OF BOOKS. *By Margaret Mann.*

THE LIBRARY IN THE SCHOOL. *By Lucile F. Fargo.*

BOOK SELECTION. *By Francis K. W. Drury.*

ORDER WORK FOR LIBRARIES. *By Francis K. W. Drury.*

LIBRARY SERVICE FOR CHILDREN. *By Effie L. Power.*

American Library Association

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The Public Library Is an Open Door to Pleasurable Reading

LIBRARY SERVICE FOR CHILDREN

by

EFFIE L. POWER

DIRECTOR *of* WORK WITH CHILDREN CLEVELAND PUBLIC LIBRARY *and* ASSISTANT PROFESSOR, SCHOOL *of* LIBRARY SCIENCE WESTERN RESERVE UNIVERSITY

CHICAGO

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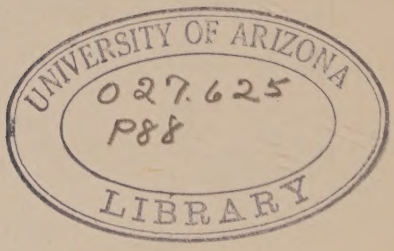

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To
The spirit of librarianship
which is expressed in the service rendered to children
by the staff of the Cleveland Public Library
through the inspiration of
William H. Brett and Linda A. Eastman

105991

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Director's Introduction

In preparing textbooks for this series the following methods are utilized:

The Advisory Committee of the Curriculum Study, selected by the Board of Education for Librarianship of the American Library Association to represent all the types of institutions concerned with the preparation of the textbooks, determines matters of policy.

The Editorial Committee of the American Library Association, with the advice of the Advisory Committee, selects a small group of outstanding persons in the field to be treated by the textbook, from which group the author is selected by the Director of the Curriculum Study.

A subcommittee of advisers composed of experts in the field gives advice and assistance to the author.

The author and the staff make a detailed analysis of the duties and traits of workers in this field in order that a clear picture may be had of the problems and activities that are to be discussed in the text.

All the literature bearing upon the methods of performance of duties, principles underlying the methods, points of view, and objectives of the field is canvassed.

Visits are made to at least fifty libraries having a substantial reputation in the field in order to secure best methods which have not been recorded in print.

The author comes to the Study headquarters in Chicago and devotes an uninterrupted period of several months to preparing the first draft of the textbook with the assistance of the staff.

The textbook as prepared in tentative form is mimeographed and used in library school classes for the purpose of

receiving criticisms which will be of use in the later revision of the text.

It is also submitted to twenty-five or more other persons who qualify as experts in the field and are not connected with library schools.

The author in the light of these criticisms and suggestions revises the text for final publication. The text is then published for general distribution by the American Library Association.

At least two hundred people engaged in library work contribute to the preparation of each text. Thus the series is to a quite unusual degree a cooperative enterprise of the library profession.

W. W. C.

Chicago
June, 1930

Author's Preface

This text throughout is addressed primarily to student children's librarians who are being trained for positions in children's libraries. Its purpose is to convey to beginning workers a sense of the joy that comes from close association with children and their books as well as to assist them in solving the daily problems which arise in organizing and administering library service to meet children's interests and needs.

The subject has been considered in its relation to service for children in all types of libraries but emphasis has been placed on service in children's rooms in public libraries because service in school libraries has been discussed in a corresponding text by Lucile F. Fargo.

Treatment of so large and so important a subject has many times demanded personal judgment with reference to relative values in subject matter and methods. The result is the omission of material which some instructors will consider essential. It has seemed better to present a treatise of convenient length which lends itself to expansion than to include discussions on all possible practices. The writer has aimed at giving more than one opinion and while frequently expressing her own, does not wish to urge it as final. The content of this volume is limited to fundamental matters. These are introduced and discussed with a view to a further development of essential points by an instructor and the application of principles to situations familiar to his students. The descriptive text is necessarily brief and is intended to precede classroom instruction. The bibliographies are full and provide a wide range of supplementary reading and some choice for each student. The questions and projects at

but its development has been brought about by a progressive public library movement in America. This movement has also influenced children's libraries abroad.

Writing of present international aspects of library work with children, Gwendolen Rees, an English authority, says:

> "To approach the work from an international standpoint is to give it a prominence inducive to world growth, with all the possibilities inherent in that. A child is a child the world over, fresh, eager and unspoilt by prejudice. The mission of the children's librarian is to introduce the world's best literature to the world's children. Do we realize what this will mean when it is done universally and when the best methods have been evolved?"[1]

In her *Libraries for children*[2] Miss Rees has given accounts of past and existing conditions in the British Empire, Scandinavia, Central and Southern Europe as well as fifty pages on children's libraries in the United States with comments from her point of view—a valuable contribution to the literature on the subject. A bibliography of more than one thousand entries arranged under specific branches of the subject is appended. Miss Rees concludes that work with the young is of universal growth and that while methods rightly vary in different countries the aims and ideals of workers are virtually the same.

Although current problems are of paramount importance a brief summary of the rise of children's libraries in America will help students to gain a sense of relative values. Among those of historic interest was one founded by Caleb Bingham of Salisbury, Conn., in 1803. Because he felt a lack of opportunity for reading as a boy, Mr. Bingham left a library for children between nine and sixteen years of age. The following year Dr. Jesse Torrey started a library for young people in connection with the New Lebanon (N. Y.)

[1] Rees, Gwendolen. International library service for children abroad. Children's library yearbook no. 1. A. L. A., 1929, p. 44.
[2] ——— Libraries for children. Grafton, 1924.

society avowedly for the "acquisition of useful knowledge." Dr. Torrey was an early advocate of libraries in schools and was also interested in the apprentices' libraries which were started in Philadelphia in 1820 and later extended to Cincinnati, Brooklyn, and elsewhere. In *Library work with children* edited by Alice I. Hazeltine[3] there is an entertaining account by Alice Jordan of the establishment of an early children's library in the town of West Cambridge (now Arlington), Massachusetts, in 1835. This library was the result of a bequest of $100 from Dr. Ebenezer Learned, a physician. Miss Jordan says, "The little collection of books for the West Cambridge Juvenile Library traveled to its first home in a wheelbarrow. 'Uncle' Dexter (the librarian) would make hats during the week and on Saturdays open the library to children. Three books were the limit for one family and could be retained for thirty days." Dr. Learned directed that the books in this library should be selected by the selectmen, ministers of the Gospel and physicians of the town, thereby expressing his convictions in regard to the influence of early reading.

The movement to provide Sunday-school libraries spread from England to America where it found many zealous advocates. It reached its height in New England and in the vicinity of Philadelphia between 1825 and 1850. This plan of Robert Raikes to attract poor children to religious instruction proved one of their greatest sources of pleasure. Its effect on the production of children's books will become evident to students during their study of the historical development of children's literature.

From the beginning of the public library movement in America in 1876, reading rooms were open to children and in a few centers books were issued directly to them or for them on parents' cards. One of the pioneers of this period was Mrs. M. A. Sanders, the librarian at Pawtucket, R. I.,

[3] Hazeltine, A. I., ed. Library work with children. Wilson, 1917.

who, in 1877, provided separate chairs for children in her reading room and began lending them books. Lutie Stearns' "Report on Reading for the Young"[4] given before the American Library Association at its conference at Lake Placid in 1894 is said by many to have aroused librarians to a realization of their responsibilities toward the children in their communities and the opportunities offered by a special children's room in charge of a properly trained assistant. This report was a summary with discussion of replies received from 145 libraries in response to a questionnaire on points such as the advisability of abolishing the age limit for children, limitation of books issued to children and to teachers, special rooms for children, and the desirability of having a special attendant to serve children. At the time this report was made Miss Stearns was in charge of the circulating department of the Milwaukee (Wis.) Public Library where she was one of the first in the United States to organize work with children and to insist on its importance. In considering future problems she says:

> "We believe there are many fields still unexplored in the provinces of children's reading. Some means, for example, should be devised in the large cities, to send books to factories where children are employed. Reading rooms should be opened evenings in school buildings. . . . Besides study and classrooms, the modern library should have a hall to which children may come for instructive and entertaining lectures. . . . We deprecate the spirit which prompts a librarian to say, 'We prefer to transact business with older persons, as we lose time in making infants understand.' As opposed to this are the words of another who writes, 'Each assistant has instruction by no means to neglect the children for the adults.' "

To students, Miss Stearns' paper will give both the facts

[4] Stearns, L. E. Report on reading for the young. Library Journal, 19:c81-87. December, 1894. Reprinted in Bostwick, A. E., ed. Relationship between the library and the public schools. Wilson, 1914, p. 109-23.

and the ideals from which the modern children's library has grown.

The years between 1890 and 1900 mark the first general advance in the opening of circulating library rooms for children in libraries throughout the country, and the admission of children to the rights and privileges due them as individual members of society and accepted library patrons.

For accounts of these early children's libraries in America students are again referred to the volume *Library work with children* by Alice I. Hazeltine.[5] This contains, among others, an article on "Work with children in free libraries" by Mary Wright Plummer, written in 1897. At that date Miss Plummer found separate rooms for children in the libraries of Brookline, Mass., Minneapolis, Denver, Boston, Omaha, Seattle, New Haven, San Francisco, Detroit, Pittsburgh, Pratt Institute of Brooklyn, Everett, Mass., and Kalamazoo, Mich., with plans projected for the same in Milwaukee, Cleveland, and Helena, Montana. She reports attendants in charge of these rooms and an average daily circulation of from 65 to 350 books. Miss Plummer discusses the methods in use for guiding children's reading and emphasizes the importance of a sufficient supply of suitable books, plenty of room, plenty of assistants, and thoughtful administration.

The school library for children, in its present form, is an adaptation of the public library children's room to meet school needs. It has an interesting history as one form of the generic children's library which was aided in its development by both teachers and librarians. In Miss Hazeltine's volume on children's libraries[6] there is a story of the beginnings of a children's library in 1885, by Emily Hanaway, a public school teacher in New York. Students will find accounts of other phases of pioneer work with schools in the series of articles edited by Arthur E. Bostwick in *Rela-*

[5] Hazeltine, A. I., ed. Library work with children. Wilson, 1917.
[6] Ibid.

tionship between the library and the public schools.[7] These papers are valuable both for the facts they present and for the contacts they afford with pioneers in the library profession.

The growth of children's rooms and school libraries brought about a corresponding demand for children's librarians to carry on the organization of this specialized work. The first presentation at any American Library Association Conference of training for a children's librarian was made at Chautauqua, in 1898, by Anne Carroll Moore.[8] Her paper was followed by discussion by Mr. Crunden and others. Miss Moore described the beginning which had been made at the Pratt Institute Library School in 1896 in giving to students of the general course practice and lectures on phases of children's library work as it was being carried on by other libraries. She said in closing that careful observation of students' work, which through lack of time had been more or less superficial, and some comparison of experience, strengthened her conviction that there was great need for special training in library work with children. A second year course of special training for work with children was given at the Pratt Institute Library School 1898-99, 1899-1900 and given up when the Training Class was established in Pittsburgh. In 1899, in the Carnegie Library of Pittsburgh, a training class was established to prepare for positions on the local staff. Because many requests for assistants were made from the outside, this class was opened as a training school in 1901—the first to train exclusively for work with children. It was under the direction of Frances Jenkins Olcott, a gifted librarian and a pioneer in organizing a children's department. She remained as its head until 1911.

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[7] Bostwick, A. E., ed. Relationship between the library and the public schools. Wilson, 1914.

[8] Moore, A. C. Special training for children's librarians. Library Journal 23:c80-82. August, 1898.

In 1909 a training class for children's librarians was begun in the Cleveland Public Library under the able leadership of Caroline Burnite. This class became affiliated with Western Reserve School of Library Science in 1920, but from its beginning its graduates went into the field to positions of importance.[9]

The organization of children's departments under trained leadership dates from approximately the year 1900. For accounts of this interesting period in library history, students are referred to articles by Frances Jenkins Olcott, Mary E. Dousman, Clara Whitehill Hunt, Anne Carroll Moore, Caroline Burnite, and other workers in this special field, which appeared in the *Library Journal* and *Public Libraries* between 1900 and 1910.[10] Special attention is called to the American Library Association Conference numbers.

In its present development the children's library is a strong factor among the forces for education and is generally recognized as such. That it has won its place in community life is evidenced by tributes from native citizens and from aliens to our shores. "Often I think that I did not grow up in the ghetto but in the books I read as a child in the ghetto," writes one who spent many girlhood days in a children's room of a great public library.[11] It was another library in the same city that inspired the following poem:

"From your smoky river height
Radiate both warmth and light:
Warmth of understanding hearts,
Light of learning and the arts,
Beckoning 'the scum of earth'
To a day of second birth.

---

[9] Further reference to training will be found in Chapter 14 on the Children's librarian.

[10] See Cannons, H. G. T. Bibliography of library economy. A. L. A., 1927.

[11] Stern, Mrs. E. G. My mother and I. Macmillan, 1917, p. 71.

"As the furnace-flare below
Glorifies the murky flow
Of Monongahela's stream
So you light the shadowed faces
Of these folk of sadder races
Luring them to learn and dream."[12]

Expressions of personal feeling for the children's library come to the notice of children's librarians generally. A street car conductor asks for a book read when he was a boy. A student teacher says: "You don't remember me but you gave me *Alice in Wonderland.*" A man makes a gift to the library because its books carried him through a period of youthful despondency. A lost child refuses to tell his name to anybody but the "library teacher" and is brought in with apologies by two burly policemen. A famous artist writes from France to ask if the children's librarian remembers the books and the encouragement given him when he was painting his first pictures with red ink.

The student who enters training for work with children usually does so in response to a conscious interest. She loves children and appreciates what reading means to them, through personal experience, from observation, and from knowledge of the experiences of others similar to those related by Mr. Carnegie in his autobiography, where he expresses the pleasure a factory boy found in Colonel Anderson's library. The influence of the children's library is educational and personal; it also runs in many channels. Within the walls of the library, from books on the children's room shelves, scholarly theses are being written, textbooks are being prepared by educational specialists, reference problems requiring months of research are being solved, and creative writing is being inspired.

The children's library is of several kinds. In school buildings it takes the form of an elementary school library, a

[12] Schauffler, R. H. "A Pittsburgh Library." In Scum o' the earth. Houghton, 1912, p. 8.

children's room in a school of education, or a junior high school library, according to the group it aims at reaching. In cities the form most common is the children's room, or boys' and girls' room, in a main public library or public library branch. Examples are those in the central building in the Boston, Indianapolis, Omaha, Birmingham (Ala.), and Chicago public libraries and in the branch systems in New York, Brooklyn, Philadelphia, Pittsburgh, Detroit, Cincinnati, St. Louis, Seattle, and Los Angeles.

In a few towns and cities a children's library has been housed in an entirely separate building. Examples of this type are the Boys' and Girls' House in Toronto, the Brownsville Children's Branch in Brooklyn, the Children's Library in Westbury, L. I., and the Boys' and Girls' Library of Bakersfield, Calif. In some cities there are fully equipped children's rooms planned primarily to give suggestions with reference to literary materials and equipment and advisory service to workers with children. These rooms are usually located in main library buildings in non-residential districts, and the children who attend are brought by adults. Examples are the Central Children's Room in the New York Public Library and the Lewis Carroll Room in the Cleveland Public Library. A recent development is the Young People's Room which is planned to provide service for olders boys and girls and for younger adults. An example is the Stevenson Room in the Cleveland Public Library.

In town and village libraries and in small branch libraries in city library systems where a separate children's room is not practical, the books for children are shelved in one end of the general circulation room, in a children's corner, or a children's alcove. In schools, the smallest unit is a classroom library of fifty books or fewer kept in a bookcase or on shelves. Also, libraries are meeting the needs of small city groups and rural communities by means of deposits of books in settlement houses, stores, factories, hospitals, granges, homes; in

temporary locations in post-offices, banks, rural schools, and churches. By parcel post, book trucks, and other means of transportation, individual service is being given in isolated districts. A recent development which is far reaching geographically and otherwise is the county library system.[13]

The immediate purpose of a children's library is to provide children with good books supplemented by an inviting library environment and intelligent sympathetic service, and by these means to inspire and cultivate in children love of reading, discriminating taste in literature, and judgment and skill in the use of books as tools. Its ultimate aim is higher thinking, better living, and active citizenship. With these objectives in view it is quite evident that the value of a children's library to individuals and to the community is not a matter of size, or volume of work, but the standards maintained in its book selection and the quality and adequacy of its service. Books, lacking service, do not make a library, nor can the best children's librarian give satisfactory service without suitable books and equipment.

The purpose of this text is to present the means whereby the highest objectives of library work with children can be most easily accomplished. It is based on a survey of methods used in many libraries and on personal participation and observation within public libraries and within schools in the use of books with children of two generations. The thread of continuity is as follows: Children are members of communities entitled to library service. Because children are in a formative period of development, with special interests and needs, healthful and inviting children's rooms within public libraries and within schools, and special service have been provided. The basis of library service is books. These are wisely chosen with reference to child life and its development. The children's library is administered to meet children's interests and needs and to prepare them to use an

[13] See Chapter 12, Extension of library service to children.

adult library. More adequate library service should be given to adolescent boys and girls both within the children's library and within the adult library. To meet the needs of children in cities and in country districts as well, the children's library has been adapted to meet varying conditions and distributed widely. It is becoming international in its influence. Library service to children demands training which is based on definite educational ideals. This type of librarianship is a vocation which brings personal rewards to the worker, and professional responsibilities.

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CHAPTER II

Early Children's Books

Early Textbooks
The Puritan Period
The Rise of the Story Book
The Didactic School in England
Early American Children's Books

Any extended treatment of the subject of children's literature is not possible in a general text on all phases of library work with children, but since it forms the background of all method, a summary is given here with bibliographies and problems which provide for more extensive reading and research. Discussion in this particular chapter will follow the trend of early children's books with a view to their influence on selection of books for present day use.

Early Textbooks

In the British Museum there are illuminated manuscripts dating from the ninth and tenth centuries which picture a monk as schoolmaster, with his pupils sitting or kneeling before him and a large book open upon a lectern beside him. Thus he counseled them by means of fabulous tales, imaginary conversations and rimes on the mysteries of the universe, godliness, and manners. Because these manuscripts were made by hand on parchment, they were too valuable to be placed in children's hands, and while they represent the earliest form of book prepared for children they were not actually used by them. They date from the fifth century in

England and were prepared by the monks through years of toil. The Venerable Bede (672-735) wrote some forty-five for his pupils, a life work.

> "Certainly it showed some zeal in the cause of education that a child's lesson-book was made at all before the invention of printing, while parchment was so costly that it was worth while to erase or coat over a whole manuscript that another might be written in its stead, when houses and lands were given in exchange for a single volume, and numerous masses sung for the souls of pious donors of even one book."[1]

Each generation in turn had its textbooks, and taken together they reflect in no small way the greatest epochs in England's history. In style they show some understanding of children's interests; but their subject-matter, chosen by adults, is knowledge, courtesy, or grim religion, according to the temper of the period in which they were written.

Among the textbooks of this early era in England are two which mark the beginnings of new types, the *Elucidarium* by Anselm (1037-1109) and the *Orbis Pictus* translated from the Latin of Comenius (1592-1671) by Hoole in 1658. Anselm's *Elucidarium* was a child's book of knowledge in question and answer form. An incomplete copy supposed to have been made by some Norman monk about 1197 is extant in the Bodleian Library in Oxford.[2]

> "William Caxton, setting up his press in England, began by printing such books as were most in vogue or gave the most generally desired information. Accordingly he early produced a small quarto Elucidarium, with the quaintest illustrations of master and pupil questioning and answering in various attitudes of the stained-window order.
>
> " 'This lytel treatise, intituled or named the Lucydarye, is,' says Caxton in his preface, 'good and profytable for

[1] Field, Mrs. E. M. The child and his book. London, Wells Gardner, 1892, p. 13.

[2] Ibid., p. 68.

every well dysposed persone the whiche hath wyll and affecyon to knowe of noblesse spyrytuall.' "[3]

A similar lesson-book by Wynkyn de Worde called *The Wyse Chylde*[4] printed in 1495 shows the Emperor Adrian confounded by information from the mouth of a "sage enfaunt" of three. The "Emperor asks an irreverent question, 'Where was God before he made the worlde?' 'In a wood,' retorts the infant, 'where he made fagots for to burne thee and all these the which will from henceforth enquere of the secrets of oure Lorde."

The *Orbis Pictus*[5] was an endeavor to teach children by means of pictures of objects which were numerically labeled, the Latin and vernacular equivalent being given below. It stands as the first picture book for children.

Hornbooks, battledores, and primers. When Caxton (1421-1491) printed Sir Thomas Malory's *Morte d'Arthur,* Aesop's *Fables* and *Reynard the Fox,* he little knew that they would become children's classics. For children he continued to print the moral treatise that led the way to the more dismal books of the Puritan period. The children must have their lesson book but it was still too costly for them to handle. To meet this situation the hornbook was contrived (about 1857). This was a printed page pasted on wood covered with horn and bound by a metal rim. The wooden back was projected into a handle which was threaded with a cord and tied to the child's girdle.[6]

Because the child must learn to read and learn to pray, the hornbook carried all or a part of the English alphabet in large and small letters, syllabarium, the Lord's prayer, and frequently a formula of exorcism. With its invention began a long series of A. B. C.'s, with prayers and exhortations

[3] Field, Mrs. E. M. The child and his book. London, Wells Gardner, 1892, p. 69.
[4] Ibid., p. 72.
[5] Ibid., p. 158. See specimen page.
[6] Ibid., See illustration p. 114.

marking the changes in popular religious thought. "During the period which begins with Caxton's printing and ends with the outbreak of war in 1640, the alphabet seems to have appeared in three forms. First as the hornbook; secondly in the little A. B. C. tracts; thirdly upon a leaf inserted in the *Primer* or *Layman's prayer book*. . . . It was not until long after the Reformation that a child's first book was known as a primer, taking over the title as the *Book of hours* passed out of use."[7] Because these primers were both popular and useful in religious education they were brought to America by the Puritans.

God spede me
A. B. C.,

in the *Royal primer,* was the forerunner of the many alphabet rimes which appeared later in the *New England primer*. The latter will be described with other early children's books in America.

Writers differ as to the date of the appearance of the battledore, placing it somewhere between 1746 and 1770. This was a two or three leaved card which folded into oblong shape.[8] It contained easy reading helps and little wood cuts and numerals. Now and then a moral tale or a fable was added, but no religious teaching. The battledore is credited to the inventiveness of Benjamin Collins, of Salisbury, one of John Newbery's printers. We shall hear more of Newbery later.

The Puritan Period

The educational theories of the Puritans banished any struggling tendencies toward making books attractive by pictures or otherwise. No, the child was by nature sinful and must be saved from the Devil and all his works, the story book being not the least of them. When thou canst

[7] Ibid., p. 118.
[8] See illustrations in Johnson, Clifton. Old-time schools and schoolbooks. Macmillan, 1904, p. 62.

read, counsels Thomas White, minister of the Gospel, read no ballads and foolish books, but *The Bible, The plain man's pathway to heaven, The practice of piety* and Mr. Baxter's *Call to the unconverted.* One of the most esteemed writers of this period was James Janeway (1636-1674). His *Token for children* professed to be an exact account of the conversion, holy and exemplary lives and joyful deaths of several young children. This book was much read in England and was imitated later by writers in America.

We pass with relief from dreary books to one which expressed what was living and genuine in Puritanism: *Pilgrim's progress,* an allegory of the human soul, in the form of an imaginative story. While not written for them, this book is one of the great literary classics of all time which children have made their own through appreciation of it. It is evident that the author, John Bunyan (1628-1688), was quite as familiar with the earlier travelers' tales of Sir John Mandeville, and the legends of Guy of Warwick, Robin Hood, and other popular heroes of tradition and history as any youth of his time. "Great-heart" has all the qualities of those valorous heroes of adventure and his encounter with "Giant Despair" reads like one of the famous Tom Hickathrift's many adventures. We are told:

> "Then the giant came up and Mr. Great-heart went to meet him; and as he went, he drew his sword; but the giant had a club. So, without more ado, they fell to it, and at the first blow the giant struck Mr. Great-heart down upon one of his knees. With that the women and children cried out.
>
> "So Mr. Great-heart, recovering himself, laid about him in full lusty manner, and gave the giant a wound in his arm. Thus he fought for the space of an hour to that height of heat, that the breath came out of the giant's nostrils as the heat doth out of a boiling caldron. . . .
>
> "When they had rested them and taken breath, they both fell to it again, and Mr. Great-heart, with a blow, fetched the giant to the ground. 'Nay, hold, let me

recover,' quoth he. So Mr. Great-heart fairly let him get up.

"So to it they went again, and the giant missed but little of all-to-breaking Mr. Great-heart's skull with his club. Mr. Great-heart seeing that, runs to him in the full heat of his spirit, and pierceth him under the fifth rib. With that the giant began to faint, and could hold up his club no longer. Then Mr. Great-heart seconded his blow, and smote the head of the giant from his shoulders."

Bunyan's *Pilgrim's progress* is dramatic, and simple in style; it also has an intense earnestness which is attractive to children because absolutely sincere. In her chapter on "The fear of the Lord and the Broomstick," in *The child and his book,*[9] Mrs. Field has discussed the effects of the Puritanic period upon children's books in England. Its influence will be considered again in this chapter in connection with early American children's books.

The Rise of the Story Book

Comenius' attempt, in his *Orbis Pictus,* to attract children to learning through pleasurable pictures was justified in John Locke's *Thoughts on education* (1693) which suggested that children should be allowed to read, besides the Psalter and the New Testament, some entertaining matter such as Aesop's *Fables* or *Reynard the Fox;* and that these books should be illustrated if possible. It was Locke's century, and John Newbery, apothecary, printer, and philanthropic bookseller of St. Paul's Churchyard, that gave children the books which more definitely met their own interests. Newbery was an ingenious craftsman and a pill-maker, who knew how to advertise. He published a considerable number of books, most of which were for children. They were intended both to instruct and to amuse but he definitely sought first of all to please and was very resourceful. He drew on the travel-

[9] Field, Mrs. E. M. The child and his book. London, Wells Gardner, 1892, p. 186-214.

ers' tales current, wrote many books himself and persuaded his friends to help him.

There is every reason to believe that *Goody Two Shoes* was written by Oliver Goldsmith for Newbery's use. It appeared in many editions and in several forms. The edition printed in 1766 was illustrated by crude cuts. In those days, for economy's sake, printers often used one illustration to serve many purposes, and John Newbery was not over-particular on the art side. He made many gay little books for both adults and children which were sold in abundance by chap-men, and no doubt many a child of the common people played truant from school to follow these pedlars down the lanes, to listen to their tales, and to feast on forbidden wares.

Among the noteworthy books which Newbery published were a collection of Mother Goose nursery rimes and English versions of the *Contes de ma Mere l'Oye* or *Tales of Mother Goose* by Charles Perrault, a French academician of the end of the seventeenth century. Some of this material had already made its appearance in England. To Perrault (or his son) we owe "Blue Beard," "The three witches," "The Sleeping Beauty," "Red Riding Hood," "Puss in boots," and "Cinderella" in the literary form in which we treasure them today. Besides the French tales of Perrault published by Newbery, those of the Comtesse d'Aulnoy also appeared in England. Being fairy-tales of French court life, they lost much of their charm in translation and at the hands of early editors. Their finest qualities have been retained in the translation made later by Monsieur Planché.

Two books written for adults during this period which later became children's classics were Defoe's *Robinson Crusoe* (1714) and Swift's *Gulliver's travels* (1726). In *Robinson Crusoe,* Defoe followed the example of other writers of his time by taking an old theme and using it as a background for moral and religious teaching. But he created a narrative

of surprisingly human interest and simplicity that charmed young and old. His hero is a primitive type who acts directly, doing one thing at a time, who moralizes over situations but, in the end, trusts Providence and seldom reflects. There are dramatic situations, such as the landing on the island from the wreck, and the discovery of Friday's footprint in the sand, but for the most part the story moves quietly and evenly. Each day brought its events in Crusoe's life and a child can read his story slowly, without losing interest. Every episode is described with all the realistic detail that children enjoy. Robinson Crusoe's first adventure is the part that has lived and that because children have appreciated it.

To children Swift's *Gulliver's travels* is not satire but humor and fairy lore. Was there anything more absurd than the foolish controversy in the Kingdom of Lilliput where 11,000 persons suffered death rather than break an egg at the smaller end! Padraic Colum, in the introduction to his own adaptation, sums up the use of Swift's admirable text as a classic for children, as follows:

> "Here the 'Travels of Lemuel Gulliver into remote Nations of the World' are presented, not for their worldliness, but for their wonder. The voyages have been made over, as often before, into a story for children. For them Gulliver will bestride a country, and will walk through streets taking care that his clothes do not brush down the houses; he will be put into a giant's pocket, and will be carried away, house and all, in an eagle's beak; he will come to the flying island, and afterwards will be spoken to by the wise horses. And, until they are as old as she was, the folk who read it need not understand what Sara, Duchess of Marlborough meant when she said 'Tell him it is the most accurate account of Kings, ministers, bishops and courts of justice that it is possible to be writ.' "[10]

[10] Swift, Jonathan. Gulliver's travels; ed. by Padraic Colum. Macmillan, 1924, p. xix.

The Didactic School in England

When Rousseau published his *Emile,* in 1762, the educational world for the first time began to look upon children as members of human society with interests which were not merely modified adult interests. This new thought led to books written for children and to a school of writers, strongly didactic. Among its leaders were Thomas Day (1748-1789) who wrote *Sanford and Merton,* Mrs. Anna Letitia Barbauld (1743-1825) who with her brother John Aikin (1747-1822) wrote the much quoted *Evenings at home,* and Maria Edgeworth (1767-1849) author of *Parent's assistant* and *Rosamond.* The work of these writers marked a distinct departure from the sectarian tendencies of the early textbooks to the moral tale. They held that a child's moral nature could be cultivated by reading which portrayed virtues such as obedience, industry, thrift, and that these should be inculcated early.

Early children's poets. The earliest children's poet was Dr. Isaac Watts, (1674-1748), the author of *Divine and moral songs for children.* Because he wrote directly for children, Dr. Watts was in educational theory to some extent a forerunner of Rousseau. His attitude was didactic, but beneath it was a genuine tenderness for children, and while he felt constrained for duty's sake to write for them of God's vengeance, he wrote of God's love and a child's gratitude toward Him as well. His best known poem is his "Cradle Hymn" beginning:

"Hush my dear, lie still and slumber;
Holy Angels guard thy bed;"

His loveliest of lullabies reads:

"I sing the goodness of the Lord
That filled the earth with food;
He formed the creatures with His word
And then pronounced them good."

Dr. Watts's poems for children were followed by those of Jane Taylor (1783-1824) and her sister, Ann Taylor (1782-1866), both didactic yet childlike in their appeal.

The didactic school reached its zenith in England in the work of Miss Edgeworth. Regarding it, Charles Lamb wrote to Coleridge: "Mrs. Barbauld's stuff has banished all the old classics of the nursery; and the shopman of Newbery's hardly deign'd to reach them off an old exploded corner of a shelf, when Mary ask'd for them. . . . Science has succeeded to poetry no less in the little walks of children than with men. Is there no possibility of averting this sore evil?"[11] Charles Lamb (1775-1834) and his sister, Mary Lamb (1764-1847), lived in this didactic period but were not a part of it. Together they wrote *Tales from Shakespeare, Poetry for children,* and *Mrs. Leicester's school;* and Charles Lamb retold the *Adventures of Ulysses.* They were the first to adapt the classics in literary form for children's own reading but they did not claim for their work the high standing which many critics have given it.

A man who also lived and wrote apart from his times, was the artist and poet, William Blake (1757-1827). His *Songs of innocence* is one more example of a book not intended for children's reading which has become a children's classic. Blake wrote spontaneously, with freshness, and extreme simplicity, as from the heart of a child. Angels walked with him; the lambs in the field were his joyous companions. Among his most childlike poems are "The Laughing Song," "Spring," and "The Lamb." A critic has said of these poems: "All poetry becomes young again in them, and artless utterance for the first and last time finds its proper music."[12]

The Sunday-school book. It was in 1781 that Robert

[11] The best letters of Charles Lamb; ed. with an introduction by Edward G. Johnson. London, William Heinemann, 1909, p. 154-5.

[12] Burdett, Osbert. William Blake. Macmillan, 1926, p. 45.

Raikes organized his first Sunday-school where children's books were used as aids in teaching and to encourage attendance. This movement provided an outlet for both the older type of sectarian and the newer moral tale, and stimulated an over-production of poor books that prevailed far into the era of modern books in England and America. The first work of Mrs. Sarah Trimmer (1741-1810) and Hannah More (1745-1833) had merit and commanded respect, but the long line of pseudo-religious, weak, so-called Sunday-school books that followed, not only dulled the child's literary taste but made religion unnatural and abhorrent.

Early American Children's Books

The colonists who came to the Massachusetts shores were led by men who were deeply concerned about the education of their children. They brought the English hornbook and the royal primers but as soon as the first press was set up at Cambridge, they began to print their own books of instruction for children, adapted from those used in England.

One of the earliest of these was the *New England primer* which appeared about 1691.

> "For a hundred years this book beyond any other was the school-book of American dissenters. . . . Its total sales are estimated at no less than three million copies."[13]

Astonishingly few copies have been preserved and it is familiar today chiefly through reproductions. Dr. A. S. W. Rosenbach states in a monograph on the subject that Benjamin Franklin and his partner, Hall, printed 37,100 copies of New England primers between 1749 and 1766. These little books were read to bits or carelessly handled and very few original copies exist.

The first New England primer, thought to have origi-

[13] Johnson, Clifton. Old-time schools and school-books. Macmillan, 1904, p. 72.

nated with the Boston printer, Harris, made use of the old riming method introduced by the monks in the earliest text-books, and found later in the royal primers. Some of the rimes, each of which appeared on the page in connection with a wood-cut illustration, were:

E *"Elijah hid*
By Ravens fed.

G *"As runs the Glass*
Our life doth pass.

H *"My Book and Heart*
Must never part.

Z *"Zaccheus he*
Did climb a tree
Our Lord to see."[14]

These alphabet lines varied in the many editions which followed, with the exception of the first:

A *"In Adam's Fall*
We sinned all"

which seemed to have found general acceptance.

The purpose of all these little primers was similar to that of the hornbooks and the royal primers: to teach children to read, and to give religious instruction. They are a vital part of the history of Puritan New England.

Guided by moral and religious tales brought from England, the religious fervor of the Puritans found further expression in such books as John Cotton's *Milk for babes, drawn out of the breasts of both Testaments, chiefly for the spiritual nourishment of Boston Babes in either England, but may be of like use for any children,* and other somber books. Their concern seems to have been to teach children to die rather than to live.

Christian parents in New England could not be expected to accept Newbery's fairy-tales but they crept in unawares and were read surreptitiously by a few children. The Puritans' objection to the fairy-tale as frivolous reading matter persisted far into the nineteenth century.

[14] Johnson, Clifton. Old-time schools and school-books. Macmillan, 1904, p. 78-81.

In 1794, Isaiah Thomas, one of the earliest publishers of children's books, brought out the first American edition of *Mother Goose's melody,* or *Sonnets for the cradle.* This was a collection of the folk rimes and jingles which had been gathered together at an earlier date by Newbery.

The first translation into English of the folk-tales collected by the Brothers Grimm was made in 1823. This volume appeared in America soon after its publication in England and helped somewhat to revive the fairy-tale which had been almost entirely smothered by the didactic writers. Another literary landmark was reached when Hans Christian Andersen published his fairy-tales in 1835.

The most prolific, didactic writer of the early nineteenth century in America was Samuel Goodrich (1793-1860) who wrote under the pseudonym "Peter Parley." Goodrich condemned all fairy-tales and fiction as false and unwholesome and sought to give children facts in history, biography, geography, and natural history. Many of his books were reprinted in England where he became very popular.

Jacob Abbott (1803-1879) whose books superseded those of Goodrich, wrote in a more lifelike style. His *Franconia stories* picture delightfully the work and play of New England country children of that period; their daily chores of fetching wood, building fires, milking cows, watering, feeding, and bedding down the farm stock; their spelling bees, taffy pulls, sleigh rides and coasting in winter; their share in making maple sugar in the early spring; their picnics in the summer—all these create a new world for some present-day city children. But to the majority, they are hopelessly old-fashioned. Jacob Abbott had a genuine interest in boys and girls and young people, but his chief aim was to improve their minds and morals. He wrote himself out of favor by long series of books of travel and biography which he prepared independently and with his brother, J. S. C. Abbott

(1805-1877). In writing of the books of this period Miss Halsey[15] says:

> "The decade following eighteen hundred and thirty brought prominently to the foreground six American authors among the many who occasioned brief notice. Of these writers two were men and four were women. Jacob Abbott and Samuel G. Goodrich wrote the educational tales, Abbott largely for the nursery, while Goodrich devoted his attention mainly to books for the little lads at school. The four women, Mrs. Sarah J. Hale, Miss Eliza Leslie, Miss Catharine Sedgwick, Mrs. Lydia H. Sigourney, wrote mainly for girls, and took American life as their subject. Mrs. Hale wrote much for adults, but when editor of the 'Juvenile Miscellany,' she made various contributions to it. Yet to-day we know her only by one of her 'Poems for Children,' published in Boston in eighteen hundred and thirty—'Mary had a Little Lamb'."

Another single poem that has been perpetuated by its appeal to children, is Clement Moore's "Visit from Saint Nicholas" which first appeared as occasional newspaper verse in the *Troy Sentinel* in 1823.[16]

When Nathaniel Hawthorne retold some of the Greek myths for children in his first *Wonder book* (1851) he reflected the lingering didactic attitude toward children by turning a pitcher of wine to milk, and asses' ears to respectability. At the same time he carried forward Charles Lamb's idea of giving children classic literature in excellent form.

The Sunday-school type of book, with its abnormal psychology, had a shorter vogue in America than in England. Perhaps the experiences of pioneering made it seem tame. As far as children are their own guides, this book practically passed out with Susan Warner's *Wide wide world,* although there is some call for the stories of *Elsie* and her innumer-

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[15] Halsey, R. V. Forgotten books of the American nursery. Goodspeed, 1911, p. 208.

[16] Stedman, E. C., ed. American anthology. Houghton, 1900, p. 811.

able kin. To quote further Miss Halsey[17] with reference to the Apprentices' Library of Philadelphia in the year 1839:

> "The catalogue of that year is indicative of the prevalence of the Sunday-school book. 'Adventures of Lot' precedes the 'Affectionate Daughter-in-law,' which is followed by 'Anecdotes of Christian Missions' and 'An Alarm to Unconverted Sinners.' Turning the yellowed pages, we find 'Hannah Swanton, The Casco Captive,' Histories of Bible worthies, the 'Infidel Class,' 'Little Deceiver Reclaimed,' 'Letters to Little Children,' 'Juvenile Piety,' and 'Julianna Oakley.' The bookish child of this decade could not escape from the 'Reformed Family' and the consumptive little Christian, except by taking refuge in the parents' novels, collections of the British poets and essayists, and the constantly increasing American writings for adults. Perhaps in this way the Sunday-school books may be counted among that long list of such things as are commonly called blessings in disguise."

Side by side with the moral and didactic tales of the early nineteenth century appeared the "shockers," lurid tales brought chiefly from England which were intended for light reading. They were made gay by frontispieces as colorful as their reading matter, which pictured "Black Gilas, the poacher," "Richard Turpin, a notorious highwayman," or "Sawney Beane, the man-eater." The period of pioneer expansion in America following the War of 1812 brought into the foreground, and into the books of the nineteenth century, the Indian, the woodsman scout with the coon-skin cap, the Yankee trader and, later, the gold seeker, and the cowboy. These characters were a new and picturesque representation of the eternal hero, and their freshness and vigor crowded out the English story book poachers, cockneys, and 'prentices.

Among the historical novels of this period which endured, *The Leatherstocking tales* written by James Fenimore Cooper (1789-1851) are the best examples. Cooper told his stories

[17] Halsey, R. V. Forgotten books of the American nursery. Goodspeed, 1911, p. 206.

at too great length but in that he was following the fashion of his day. Because of his choice of heroes and his excellent plots his books were widely read by children.

The most sensational examples of this period were the paper-covered dime novels first published in 1859, written first for adults, and later, for older boys. They received their greatest impetus during the Civil War, because they were diverting, inexpensive, and easily carried in the pocket. They thus became the first war libraries. The early Beadle series are fast becoming collectors' rarities.

Sources for research. The student who is seeking the sources of early children's books for purposes of research will find the most complete collection of early manuscripts in the British Museum where there are also valuable collections of first editions and reprints of early textbooks, chap-books, broadsides, and other rare books. There are smaller collections in the Bodleian Library at Oxford and the Pepysian Library at Cambridge University. The largest collection of early chap-books, broadsides, and similar books in America is in the Widener Library at Harvard University. This includes many early books published in America.

The most valuable collection of early children's books in existence has been made by Dr. A. S. W. Rosenbach of Philadelphia. It is not limited to American books but includes eight hundred volumes printed in America between 1682 and 1847.

Reading References

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This volume is out of print (1930) but is too important to be omitted. It covers the history and progress of children's literature in England from the 5th to the middle of the 19th century. Indexed.

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Personal recollections of a pioneer librarian.

Johnson, Clifton. Old-time schools and school-books. Macmillan, 1904.
Contains good account of New England primers. Illustrated.

Moses, M. J. Children's books and reading. Kennerley, 1907.
Of chief value for its summaries of historical periods in England and America. Well indexed; contains bibliographies and chronological diagrams.

Questions and Projects

1. Examine and describe any chap-books which are available; a hornbook; a battledore.
2. Why did the French influence in England following the Norman conquest add knightly romances and eastern stories and fables to English literature?
3. Compare some of the scholarly sources of the Mother Goose rimes and jingles.
4. Read the following books from the point of view of children's interests and discuss orally in class:
   Aikin and Barbauld's *Evenings at home*
   Trimmer's *History of the robins*
   Edgeworth's *Rosamond and the purple jar*
   ——— *Susan and her lamb*
   Lamb's *Mrs. Leicester's school*
   Watts's *Divine and moral songs for children*
   Jacob Abbott's *Malleville*
   Elijah Kellogg. Any title in Good old-time series. (The same was published in early numbers of *Our Young Folks* magazine.)
   Susan Warner's *Wide, wide world*
   Oliver Optic. (Any title)
5. What is the full significance of the Newbery medal which is awarded each year by the Section for Library Work with Children of the American Library Association?

CHAPTER III

Book Selection

Criteria for Judging Children's Books

Fairy-Tales

Literary Classics Including Mythology

The Bible

Poetry

Literature for children does not necessarily mean books written for children. Boys and girls should be surrounded by all the literary material that appeals to them, which is fine and sincere in form and content and presents life imaginatively. The library's problem is to build up its collections with the best books available, with a view to each particular group of patrons and to other controlling factors such as the book fund, space for books, and the quality and amount of personal service obtainable. The responsibility for the selection and maintenance of collections rests with the children's librarian.

The literary background required for successful book work with children cannot all be gained during one or two years in a library school. It comes in large part from association with literature from early childhood and from experience later in the actual use of books with children. What the student librarian may rightfully expect from professional training is a wider knowledge of book resources and general rules of guidance in selection. She should bring to her work love

of children, love of reading, a sense of literary values, and some knowledge of children's reading habits.

Criteria for Judging Children's Books

The qualities which are required of all books for children are easily expressed in general terms but they are difficult to define by concrete example. Interesting subject matter, wholesome tone, distinction in style, and truthfulness are commonly demanded but these are terms which lend themselves to different interpretations. The fact that many children's books are edited from source material increases the problem of their evaluation because the style and content both of the original material and the adaptation must be considered. Examples are the adaptations of the Odyssey for children and the simplified versions of Robinson Crusoe.

In approaching the problem of children's book evaluation, one method is to prepare an outline of points which should be considered in bringing out style and contents for judgment. In another textbook of the present series Mr. Drury has set up specific criteria for the evaluation of adult books and has discussed each point at length. The points which need to be considered with regard to children's books are fewer because children's books present less variety than those written for adults and there are fewer special interests among children to consider. In reviewing children's books, many libraries use one outline of criteria for fiction and another for non-fiction; these are similar to the criteria used for adult books but are simpler. Others use but one outline for all books. The following is a complete form for the evaluation of children's books which has been adapted from Mr. Drury's form for adult books. It is planned to include all criteria needed to evaluate a wide range of books of both fiction and non-fiction; therefore not all points are applicable to every book. The points which relate only to books of non-fiction have been starred (*).

OUTLINE OF CRITERIA

1. **Bibliographic data**
   - Author
   - Title
   - Publisher
   - Date
   - Place (when important)
   - Price

2. **Physical features**
   - General format (attractive, durable)
   - Volumes (if more than one)
   - Size (if unusual)
   - Type (size, legibility)
   - Paper (texture, weight, color)
   - Margins (wide, narrow, over-emphasized, decorated)
   - Illustrations (colored, black and white, number, full page or insets, quality, appropriateness to book, appeal to children)
   - *Maps and diagrams (type, where placed)
   - *Bibliographies (subjects, extent of treatment, where placed)
   - *Indexes (kind, complete)

3. **Subject and content**
   - Subject
   - Leading idea
   - Secondary ideas
   - Purpose and point of view of author
   - Truthfulness
   - Ethical influence (wholesome, uncertain, pernicious)
   - Children's interest in subject (basis)

4. **Scope**
   - *Field covered
   - Sources
   - *Comparison with other treatises
   - *Authority of author
   - *Date as a factor

5. **Form and style**
   - Form (fiction, poetry, or subject treatise)
   - Narrative
   - Descriptive

Literary
Dramatic
Distinctive
Direct
Involved
Mediocre
Poor
Realistic
Fanciful
Humorous
Informational
*Scientific

6. If **Fiction,** discuss also:
   Plot (unity, one thread or many, climax)
   Characterization (clear, direct, indirect)

7. **Readability** (suitability to age or grade groups, elements of difficulty)
   Appeal to children's interests (general)

Students will find it helpful to apply these or similar criteria to well-known standard or classic children's books, such as *Robinson Crusoe, Hans Brinker, Cruise of the Cachalot,* Scudder's *George Washington,* or others which all class members have read. By so doing they will gain a common conception of the meaning of terms frequently used in evaluation, such as realistic description, dramatic style, clear characterization, subject matter of interest to children, which will clarify their judgments. The next step is to apply the criteria to new books, or to unfamiliar books; to compare and discuss evaluations and finally to measure results by authoritative criticism.

An additional and secondary method of selection is the use of authoritative lists as tools. These may be procured from the American Library Association and from libraries giving special attention to work with children.

The discussion in this chapter, and in Chapters 4 and 5, is intended to evaluate and compare a few type books in all the important classes of books for children's use.

Fairy-tales

In one of Laurence Housman's fairy-tales, the boy Toonie asks the old faggot maker, "How is it that one gets to see a fairy?" The old man answers, "There are some to whom it comes by nature; but for others three things are needed: a handful of courage, a mouthful of silence, and a capful of moonshine." If children are to see fairies, or in other words, if they are to develop spiritual mindedness, we must encourage and direct their natural tendencies to worship heroes, we must provide for thought and reflection, we must cultivate and direct their imaginations. The well-selected fairy-tale serves all these objectives.

A fairy-tale is not necessarily concerned with fairies or with the supernatural. As commonly used, the term includes all imaginative tales of legendary folk, not classed in literature or in mythology and the modern fiction fairy-tale. Also, fairy-tales are not for little children only but carry over into literature enjoyed by adults. They range between the simplest form of repetitive folk-tale, such as "Henny Penny," and the sophisticated fiction fairy-tale exemplified by "The Happy Prince" by Oscar Wilde.

Folk-tales. In selecting books of folk-tales for children, Section 1 and Section 2 of the criteria listed[1] are consulted for points on editorship and format. Section 3 indicates general content including point of view of the original source material and its treatment by the editor. Section 4 is omitted except for *source of material* since the points given refer chiefly to informational books. Section 5 is consulted for terms to express both the style of the original material and that of the editor. Section 6 is omitted because it refers to fiction only. Section 7 is a general term which provides for a summary of qualities with reference to children's acceptance. The following informal discussion of separate

[1] See page 31.

folk-tales is given with a view to identifying points in Sections 3, 5, and 7.

By far the greater part of the so-called fairy-tales are the traditional tales created by the folk mind. Although primitive in form and content, a large number which children enjoy meet both literary and educational standards. They are discussed here from the point of view of subject and style with slight references to their national and racial differences.

The simplest form of folk-tale is the humorous *nonsense tale* or *droll* illustrated by "The old woman and her pig," "Henny Penny," and the many repetitive stories told or read chiefly for amusement. Their charm for children lies in their rhythm, in their simple, direct style, and in the ease with which they are read because of their repetition. In selection, children's librarians should avoid those in which an author behind the scenes moralizes or otherwise hinders the story by descriptions or comments. There are many collections of these repetitive tales. One book which is subject to criticism because its versions are simplified is Clifton Johnson's *Oak-tree fairy book*. Better forms of the same or similar stories are found in Jacobs' *English fairy tales* and *More English fairy tales*.

A more adult type of droll which belongs particularly to Northern Europe is illustrated by "The fisherman and his wife" in Grimm's *Fairy tales* and "The old woman and the tramp" in *Fairy tales from the Swedish* by Djurklou. The collections of Norwegian folk-tales translated and edited by Dasent and by Asbjørnsen include both of the above types. A selection for younger children is found in *East o' the sun and west o' the moon,* compiled and translated by Mrs. Thorne-Thomsen.

Another popular form of folk-tale is the story of the little people who constitute fairyland to children. This type is illustrated by "The elves and the shoemaker" in Grimm's *Fairy tales,* by the brownie tales of Scotland found in Rhys's

English fairy book, and by the tales of fairies in Jacobs' *Celtic fairy tales* and MacManus' *Donegal fairy stories.* These stories appeal to children's imagination and are both playful and poetic. Selection should be made with a view to eliminating those stories in which the superstitious element is too crudely expressed.

The longer folk-tales are those commonly referred to as *chimney-corner stories.* They are humorous tales and romantic tales such as "Cinderella," "Sleeping Beauty," "Faithful John," "Tom Thumb," and others, variants of which appear in the folk-lore of different nations. Some are based on myths; some are parts of sagas; some, no doubt, were in the beginning pure fabrication. They should be selected with a view to characteristics, such as direct form, simplicity in style and subject matter, and beauty of thought, as well as for their association with literature and art. Many complete collections of these longer folk-tales have been made by Andrew Lang, William Butler Yeats, Joseph Jacobs, and the Brothers Grimm. Their volumes are literary sources from which further selection for children is made. Examples of collections of folk-tales suitable for younger children's use are *Household stories,* by the Grimm Brothers, translated by Lucy Crane; *The Golden goose book,* edited and illustrated by L. Leslie Brooke; *Picture tales from the Russian,* by Valery Carrick; and *Tales of laughter,* edited by Wiggin and Smith.

The folk-lore of the East is chiefly in the form of the richly embroidered story of court life illustrated by those in the *Arabian nights entertainments,* or the fable of lowly folk, illustrated by *Jataka tales* by Babbitt.

The stories included in the *Arabian nights entertainments* are more or less alike in plot and atmosphere and are attractive to children because of their vivid coloring, marvelous word pictures, and romantic adventure. The fact that they have chiefly to do with the luxurious life of royalty appeals

to children's imagination. Because there are so many suitable stories from which to choose, there is no need to consider debatable ones. The collections which have so far been made are chiefly from the Lane and Galland versions, with occasional divergence to that of Scott. They include Egyptian, Indian, Persian, as well as Arabian tales. A good edition of the *Arabian nights entertainments* for children, which includes an introductory chapter on the origin of this literature, has been made by Padraic Colum. Frances Jenkins Olcott has also edited several collections. There is an edition by Wiggin and Smith, attractively illustrated by Maxfield Parrish, which includes ten stories.

Fables. The *fable* is a very early form of literature, eastern in origin. A large number of fables have become so much a part of modern literature and modern speech that it is important that children should know them. The collections which have been made for children include the oft quoted selections from the Jatakas, the tales of Bidpai, the fables of Aesop, and the versified versions of La Fontaine. Regardless of their satiric purpose, these ancient fables are attractive short stories which are easily read. They deal chiefly with animals and point a moral in more or less humorous style.

The books recommended for examination by students are *Eastern stories and legends* by M. L. Shedlock, and *The Panchatantra* translated by Ryder. Sources for children's own reading are *Jataka tales* edited by Babbitt, *The tortoise and the geese* edited by Dutton, *Aesop's fables* edited by Jacobs, and *A hundred fables* from La Fontaine, illustrated by Billinghurst.

Fiction fairy-tales. In addition to Sections 1 and 2 in the outline of criteria,[2] the points under Sections 3, 5, 6, and 7 are also applicable to fiction fairy-tales. Except in a few instances where they have been rewritten, it is not neces-

[2] See page 31.

sary to consider an editor's treatment of fiction fairy-tales. Hans Christian Andersen's stories are the only ones which have been adapted to any extent and these adaptations are avoided as not representing the finer qualities of the author's work.

Six masters of the fiction fairy-tale are Lewis Carroll, Hans Christian Andersen, George Macdonald, Frank Stockton, Rudyard Kipling, and Howard Pyle. Each presents a different type of story and their work is representative of the field. These names bring to mind a long list of favorite books. One hesitates to apply criteria to *Alice in Wonderland, The Snow Queen, At the back of the north wind,* the *Just so stories,* and the *Wonder clock* and yet they are the models to be followed in forming standards of literary criticism.

Alice in Wonderland is first of all, delightful fooling. Added to that, it tells a series of good stories. The personal element is the implied comradeship between the author and Alice, and the child who reads or listens. There is humor, freshness, and no talking down. Perhaps this book is enjoyed best by an ingenous child and one to whom it offers no difficulties in vocabulary. Its humor turns on absurd situations and a play of words which is easily lost on the very young child and one to whom English is foreign. One element of charm is the leisurely way the stories proceed all on a sunny afternoon with nature in the background and the world of care far away. At the same time there is action which offers constant surprises, by characters within a child's world. Few books approach *Alice* in humor and imagination. *Davy and the goblin,* by Carryl, and the *Story of Doctor Dolittle,* by Hugh Lofting, have received high praise in this respect.

Only a few of Hans Christian Andersen's stories are based on folk-tales but whether or not the themes are pure invention, their literary mold is the author's own distinctive style.

Andersen was a poet at heart and a poet with a child's soul. He has all a child's inventiveness and sense for realistic detail. He can bring alive a piece of straw, a bean, a tin soldier, or a slate pencil tied to a string, giving them personality without humanizing them. These qualities are especially exemplified in "Ole Lukŏié" stories, the "Steadfast tin soldier," and the "Snow Queen."

Andersen's personal philosophy of life is often sad but never morbid. It is expressed in all his stories but usually in words which pass over the heads of children. With them the sadness in the story of the "Ugly Duckling" is forgotten in the glory of the swan. They see the imagery and feel its beauty rather than its symbolism. "It matters nothing if one is born in a duck yard if one has only lain in a swan's egg" has for the child no subtler meaning. Andersen's "Aunty" is an excellent example of characterization for adult literary students.

George Macdonald's fairy-tales are allegories and fairy romances which are read by young children and which also appeal to the sentimental instincts of growing girls through lovely pictures of a hidden world lying very close to the world in which they live. Other stories, such as *Little boy lost* by Hudson and *The little lame prince* by Craik, are similarly idealistic although different in background.

Frank Stockton's stories are read for their imaginative quality but chiefly for their humor which is both childlike and sophisticated. "Old Pipes and the Dryad" has a fairy-tale atmosphere, is dramatic and brings both laughter and tears. "Old Pipes" is a pathetic but lovable character and the echo imp is exceedingly droll. The incident of the boy who was kissed by a dryad and became a baby again, whereupon his mother took pains to bring him up more carefully, illustrates the delicate humor which permeates all Stockton's writing. Students will enjoy all the stories in *The bee-man of Orn and other fanciful tales,* also "The reformed pirate"

in *The floating prince and other fairy tales.* This is a somewhat rambling story of a pirate who had given up seafaring life, and who, to avoid its temptation, passed his time in the mildest pursuit he could think of—knitting tidies. " 'There are other things you might do besides knit,' said Corette. 'Nothing so depressing and suitable,' he answered with a sigh." Henry Beston's *Firelight fairy book* approaches Stockton in imaginative quality and diction.

One feels that Mr. Kipling had a rollicking good time when telling his "O Best Beloved"—for the first time—how the camel got his hump, how the rhinoceros got his skin, and about the elephant's child with the long nose. The rule then and now is that these stories must be told, "Just so." They are such good nonsense that only a student realizes how true to nature is their background. Kipling's *Jungle books* are not only well written, fanciful stories, but they are also interpretations of intense nature interests. Children call them animal fairy-tales.

Howard Pyle's books for children deserve praise both for their high quality and for the variety they offer. He not only produced literary versions of the King Arthur and Robin Hood legends that rank with the best, but books of fiction and several volumes of fiction fairy-tales; the *Wonder clock, Twilight land, Pepper and salt,* and *The garden behind the moon.* The latter is an allegory of child life and is very little read by children. Mr. Pyle's fairy-tales follow the old folk-tales both in theme and style, being based on homely qualities in human nature such as children appreciate. The *Wonder clock* is recommended for reading for style of presentation to children and for portrayal of their interests. A popular story is "Peterkin and the little gray hare."

Charles Finger is a present-day writer who is giving children legendary stories in excellent English. In his *Tales from silver land,* which won the Newbery award in 1924, some of the stories are based on folk-tales, while others are

pure invention against a background of Indian life among the mountains and rivers of South America.

A very modern type of fiction fairy-tale is that found in Carl Sandburg's *Rootabaga stories* and *Rootabaga pigeons*. So far these collections have been more enjoyed by adults than by children. The stories are distinctive in style and hold depths of beauty and meaning but they are written in a whimsical vein that is not easily grasped by children reading by themselves.

There is need of warning against a common type of fiction fairy-tale for little children found among the books which come to the children's librarian for approval. This is the story lacking that artistic touch that gives wings to fancy. "She gave me some mud and said 'twas a bird," remarked one small boy after his first day in a kindergarten. In his case, somehow a teacher had failed to stimulate his imagination sufficiently to bring a quick answer, "A bird!" Many books for little children are similarly commonplace. They claim to be fairy-tales but they fail in being any kind of literature because they are neither fanciful or realistic. A small boy said to his mother, "My horse is a pretending horse, he can't drink real water"; fairy-tales to be true ones must be consistently fanciful. Sometimes this type of weak book stirs the imagination but does not direct it to any conclusion satisfactory to children. To add to the confusion, it usually appears in a de luxe edition with embroidered margins and illustrations as riotous as the text. It is first seen on the Christmas counter in book shops and a year later among the bargains. It has no permanent value.

Literary Classics Including Mythology

Attention has been called to the fact that the selector must apply criteria to the source material of folklore as well as to its edited form. This is also an important point in the selection of children's literary classics. A literary classic may be

tradition which has been put into literary form by a known author, such as Malory's *Morte d'Arthur,* or it may be original literary work by a known author, such as Scott's *Talisman.* Most children's literary classics are abridgments and adaptations of adult literary classics; therefore they are sometimes based on several translations from foreign languages and on earlier abridgments and adaptations. The result of many changes is often a weak version which bears little resemblance to the original source.

In applying the criteria, the sections for emphasis are 2, 3, 5, 7, and *sources* in Section 4. The points on format in Section 2 are important because the classics should be made attractive to children.

Analysis of a children's literary classic:

1. Mabinogion
   The Island of the Mighty; being the hero stories of Celtic Britain retold from the Mabinogion by Padraic Colum. Macmillan, 1924.

2. Attractive in format with full page illustrations in black and white, and a colored frontispiece by Wilfred Jones. Contains an introduction by the present editor on the origin of the Mabinogion.

3. The "Mabinogion" are traditional tales which embody the legendary history and mythology of the British Celts. They are full of magic and mystery, of fierce encounters and daring exploits. The editor says in his introduction, "The stories may differ in the manners they reflect, but they are at one in this, that they tell of nothing but of youth's appearance and youth's adventure. The Knight Kynon comes upon two youths 'with yellow curling hair, each with a frontlet of gold upon his head, and clad in a garment of yellow satin, and they had gold clasps upon their insteps. In the hand of each of them was an ivory bow, strung with the sinews of the stag, and their arrows had shafts of the bone of the whale, and were winged with peacock's feathers; their shafts also had golden heads. And they

had daggers with blades of gold, and with hilts of the bone of the whale.' "[3]

4. These Welsh hero tales which were probably put into literary form between 1020 and 1260, have been preserved in a manuscript of the fourteenth century called "The Red Book of Hergest" which is in Jesus College, Oxford. In 1840 an English translation was made by Lady Charlotte Guest and it is Lady Guest's version called the "Mabinogion" which means "Stories known to an apprentice-bard," that forms the basis of this book as well as several other modern versions for children.

7. The editor has re-arranged and adapted the stories to some extent. At the same time, he has retained the dignity of style and vigor of spirit of the original. He has also simplified the Welsh proper names which adds greatly to the attractiveness and readability of the book.

For the selection of *retold stories* for children, whether based on early folk sources or on standard and classic books by known authors, Elva S. Smith of the Carnegie Library of Pittsburgh has contributed the following rules for students:

"Books based upon earlier literature should not be purchased solely because of their subject matter. There should be due consideration of its treatment, and comparison with other available versions.

"Those dealing with traditional material—folk-tales, myths, legends, and romances—which do not reproduce the work of a definite author, should be studied for their dramatic quality, literary merit, and emotional appeal; and the best renderings only should be selected for use with children.

"Adaptations are not needed for standard English fiction, poetry, and other books which present no unusual difficulties of form or language.

"Classics which are of special value for children because of their story interest, moral quality, and association with literature and art; and which, in addition, offer unusual difficulties as to form or language, may be used in versions prepared especially for children.

[3] Colum, Padraic. The island of the mighty. Macmillan, 1924, p. xxi.

"When used, adaptations should be selected with as much discrimination as is shown in the choice of a book with more modern themes; for it is preferable to duplicate the best rather than to provide a large number of varying merit.

"Adaptations should be used with an understanding of the purpose which they are intended to serve, with a definite knowledge of their content and value, of their relations to each other, and to other books, and of the children for whom they are best adapted."

Sources of literary classics. The main sources from which the literary classics used by children are drawn are the Greek, the Norse, and early and medieval English. The *Greek literary classics* lead, with the *Iliad* as preeminent, followed by the more popular *Odyssey*. Alfred John Church long since retold these great epics in dignified prose for children, retaining much of the Greek spirit and the simple rendering of the original forms. Among the recent versions, Padraic Colum's *Children's Homer; the adventures of Odysseus and the tale of Troy* is excellent; in charm of style and fine imaginative quality it sets up a high standard to follow in selection. Although Mr. Colum takes great freedom with the original text, he retains its form of narrative, its Greek spirit, and its Greek sense of beauty. There are other creditable versions besides those of Church and Colum, but the latter are recommended for close study. Through these epics children are introduced to a heroic ideal, to fine writing, and to Greek life. James Baldwin's *Story of the Golden Age* is a useful introduction to both the *Iliad* and the *Odyssey,* but particularly to the former. It presents in a continuous narrative the legends of the causes of the Trojan War together with some of the most beautiful of the Greek myths, all woven about the youthful Odysseus as hero. The story ends where the *Iliad* begins.

The *Greek myths* are units and therefore lend themselves to some adaptation in treatment. They have been presented

briefly in distinctive form by Thomas Bulfinch in his *Age of fable,* and embellished by literary artists, such as Nathaniel Hawthorne, Charles Kingsley, and Josephine Preston Peabody, and it is not necessary, except for occasional reference purposes, to use versions that in themselves do not meet literary standards. Nearly all the modern versions follow either the warm, Gothic treatment found in Hawthorne's *Wonder book* or the more classical presentation illustrated by Kingsley's *Greek heroes.* Greek myths for children's reading, besides being distinctive in style and general appeal, should give beauty and meaning to nature and to literature and should introduce a historical background. The selector should avoid the easy-reader versions in which the narrative is stripped bare to a few proper names, and the too-freely adapted version in which the editor is explanatory to the extreme.

Norse mythology is a cycle and therefore lends itself less easily to adaptation than does Greek mythology. Unless a version retains inherent vigor and some degree of unity, it falls short of required standards. The Norse drama of the gods tells the story of the world from the beginning to the end, thus reflecting man's spiritual struggle. It is not only dramatic in content but it presents the highest ideals of our race. Its gods are personified forces of nature, in conflict with storm, earthquake, and cold; forces which every child can understand. Among books approved for children's reading are Mabie's *Norse stories, retold from the Eddas,* Brown's *In the days of giants,* and Colum's *Children of Odin.*

The *Icelandic sagas* which belong to a later period are rich in adventure, full of action, romance, and deeds of bravery, but in contrast to the earlier Norse myths they emphasize human conflict. This necessitates a careful selection of material for use with children and choice in translations.

It is important that the versions used should reflect the national spirit preserved in original sources but selection can be made which will eliminate those editions which overemphasize as virtues: revenge, bloodthirstiness, and brute strength. In the case of the Icelandic sagas, the predominating, elevating theme is heroic action combined with the Icelander's abject obedience to law. This literature is both a source for story telling and for reading by children, and includes the Grettir saga, the Njal saga, the Volsunga saga, and the Frithiof saga.

Type books for children's own reading are French's *Heroes of Iceland* based on the Njal saga, his *Story of Grettir the Strong,* Wilmot-Buxton's *Told by the Northmen,* and Baldwin's *Story of Siegfried.* The last are drawn in part from the Volsunga saga and the Germanic Niebelungenlied and are free renderings. *Story of Sigurd, the Volsung* by William Morris is a fine poetical version of the Volsunga saga which may be read to children and which some older children will read in whole or in part for themselves. The Finnish epic of the *Kalevala* has been freely adapted and put into prose form for children by James Baldwin, under the title, *The Sampo.* This version gives the main thread of the story but is of little value unless it leads to the reading of selections from an English translation of the original epic. The *Kalevala* is rich in imagery and is written in the attractive meter which Longfellow followed in his *Song of Hiawatha.* Its theme has to do with a magic mill which grinds whatever its owner desires and in this way bestows magic power and success in love to a youthful hero.

Among *early English source material* is the great Anglo-Saxon epic, *Beowulf.* A spirited translation is *Beowulf,* by Leonard. A reading version for children is *Stories of Beowulf* by H. E. Marshall.

Chief among *medieval English sources* are the King

Arthur legends gathered together by Malory in the fifteenth century and printed by Caxton among the earliest books from his press. The King Arthur legends for children and young people appear in three distinct forms represented by Malory's *Boy's King Arthur,* edited by Sidney Lanier, Howard Pyle's *Story of King Arthur and his knights,* and Tennyson's *Idylls of the king.* The first is abridged and slightly adapted from Malory's fifteenth century version. The spelling has been modernized, parts of the text have been eliminated, chapters have been combined. The recent edition illustrated by N. C. Wyeth differs slightly in content from the original Lanier edition. Howard Pyle has written his own stories, basing them on Malory's versions and other sources as well. While original, they are literary in form, modern in style, and yet retain the vigorous chivalrous spirit of Malory. Tennyson's modern poetic version needs to be read intact. Attempts to adapt his poetry and to combine parts with a retelling in everyday prose are futile. The *Idylls of the king* is primarily for younger adults to dream about, not to analyze.

There are many versions for children which follow the forms used by Lanier or Pyle and these will serve for purposes of comparison with Malory. With reference to the value of these stories to children the following is quoted from Howard Pyle's personal introduction to his *Story of King Arthur.*

> "For when, in pursuing this history, I have come to consider the high nobility of spirit that moved these excellent men to act as they did, I have felt that they have afforded such a perfect example of courage and humility that anyone might do exceedingly well to follow after their manner of behavior in such measure as he is able to do."[4]

Tennyson's oft quoted oath of the knights is the finest expression of the spirit of the chivalric tales.

[4] Pyle, Howard. Story of King Arthur and his knights. Scribner, 1903.

"To reverence the King, as if he were
Their conscience, and their conscience as their King
To break the heathen and uphold the Christ,
To ride abroad redressing human wrongs,
To speak no slander, no, nor listen to it,
To lead sweet lives in purest chastity."[5]

Selections from Chaucer, Spenser, and the English ballads have found their way into several classes of books in the children's room collections but whether labeled as poetry or fairy-tales they are primarily English literary classics. A fine adaptation of Chaucer for children is that edited by F. J. H. Darton under the title *The story of the Canterbury pilgrims.* Spenser's *Faerie Queene* has been well retold in prose which includes brief selections from the original poem in *Una and the red cross knight, and other tales* by N. G. Royde-Smith.

Sidney Lanier's *Boy's Percy,* edited from Bishop Percy's *Reliques of Ancient English poetry* is an excellent selection from early ballads but its form is not attractive to most children. *Story-telling ballads* by Frances Jenkins Olcott contains all their favorites in more modern English and is therefore more read. Type books which present these ballads in prose form are Tappan's *Old ballads in prose.* Grace Greenwood's *Stories from famous ballads,* edited by Caroline Burnite, and Mary McLeod's *Book of ballad stories.* An attractive poetical version of the *Robin Hood* ballads is that selected and illustrated by Lucy Fitch Perkins. By far the best prose version of the Robin Hood ballads is Howard Pyle's *Merry adventures of Robin Hood.* This book is also illustrated by Pyle in the spirit of the text which has "literary style, adherence to the spirit and events of the old ballads and wealth of historical background."[6]

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[5] Tennyson, Alfred. Idylls of the king.

[6] Toronto (Ontario) Public Library. Books for boys and girls. 1927, p. 185.

In addition to the Greek, Norse, and English sources of literary classics there are popular *Eastern sources,* chief among them being the *Arabian nights entertainments* and *Eastern fables.* These have already been discussed under fairy-tales. Firdausi's tales of Persian kings, among whom Rustem is champion, are full of surprises and romantic adventure and have much the same charm. Elizabeth D. Renninger has retold a series of episodes interesting to children in her *Story of Rustem and other Persian hero tales.*

A popular hero of Irish folk-adventures is Cuchulain, "The Hound of Ulster," who proved his manhood at the age of seven and lived a valorous life. "Though the span of my life were but for a day," said Cuchulain, "little should I reck of that, if but my noble deeds might be remembered among men."

The study of literary classics which are based on traditional literature emphasizes several facts: that there was a wealth of traditional lore, transmitted by singing bards and story-tellers down the years, which children fed upon with their elders and which is spiritual food for all children; that in the beginning, story-tellers held the serious mission of telling of the ways of the gods with men; while later their tales of gods gathered to themselves other fragments, and became epics and prose legends of real or imaginary heroes among men, and in turn parts of these great myths and heroic legends, together with many shorter fabricated fables and tales, were taken up by the chimney-corner story-tellers and passed along as humbler folk-lore.

This literature in English when wisely culled is a heritage which may properly form a part of children's reading. Children like it because it is primitive and childlike in its attitude toward life. Through long usage it has become perfected in form and when properly selected does not conflict with modern ideals of life.

The Bible

Biblical material for children is selected on much the same basis as other literary classics. The points considered are obviously not the content of the Bible as a whole but the content and style of different translations with reference to an editor's treatment and to readability from the child's point of view. The books used in a children's library are chiefly abridgments and adaptations from the King James version because that version is commonly considered the literary one.

As a rule, adaptations of the Bible tend to interpret the original text and to express the editor's religious point of view. When his point of view is the generally accepted interpretation, the book can be approved for library purposes. When the point of view is sectarian, the book is not appropriate for open-shelf collections although it may be purchased for adult use and shelved in closed stacks or in an adult department.

Abridgments of the Bible slightly adapted and well illustrated are recommended. Too free adaptations are often lacking in literary value and are sentimental as well. Considerable variety will be found in the arrangement of the text. The modern paragraph form is poular for general reading.

The list of collections of Old Testament stories should include some by Jewish authors. The selections from the New Testament stories should follow Biblical narratives quite closely. When selecting Bible books for children, choose those in good type and suitably illustrated. The editions procurable give wide choice in illustrations including modern imaginative interpretations, modern photographs of Bible lands and reproductions of the old Masters. One of the most beautiful Bible books from the art side is Mrs. Dana's *Story of Jesus* in which forty exquisite colored plates

representing paintings of the early Italian Renaissance are grouped with slight running text. This is too expensive for most libraries but it can be recommended to parents for the home library.

A selection of Biblical material for children's use is contained in the Wilson's *Children's catalog* compiled by M. E. Sears, and in the *A. L. A. catalog 1926.*

Poetry

Response to rhythm is a primitive instinct. The savage strings his shells in alternating colors and tattoos his body in corresponding patterns; his pictorial art shows a sense of balance and his music emphasizes the time beat rather than harmonious sound. His child is often cradled on a swinging tree bough for quietude as well as for safety and until recent years the civilized child has been rocked and patted to the borders of sleep. The love of rhythm is instinctive in normal children; they listen happily to nursery lullabies, Mother Goose jingles, nonsense verse, and the repetitive folk-tale, because melodious sound charms when words are a mystery; and it is this love of rhythm which marks the beginning of children's appreciation and enjoyment of poetry.

Every children's room should be well stocked with editions of *Mother Goose rhymes* and other good nonsense verse; the best work of individual children's poets; selections from Longfellow, Scott, Tennyson, and other poets writing for adults in forms attractive to children; and general collections for children's informal reading, and for reference use by children, parents, and teachers.

Nursery rimes and nonsense verse. In selecting editions of Mother Goose, some of the best are the *Real Mother Goose,* illustrated by Wright; *Mother Goose,* illustrated by Rackham; the *Big book of nursery rhymes,* edited by Jerrold and illustrated by Robinson; and the *Little Mother Goose,* illustrated by Jessie Willcox Smith. *The only true Mother*

Goose, published by Lothrop, is an exact reproduction of the text and illustrations of an edition published by Munroe and Francis, in Boston, in 1833. The illustrations are old time woodcuts.

There is a long list of editions, with descriptive notes, in the *Children's catalog,* published by the H. W. Wilson company. The selector should choose at least one volume illustrated from woodcuts; one or more in which all or some of the rimes are set to music (one of the most delightful is *Our old nursery rhymes,* illustrated by Henriette Willebeek le Mair); and a number illustrated by good artists—Kate Greenaway, Leslie Brooke, Arthur Rackham, and others. He should consider carefully modernized text and modernized illustrations since it is important that the folk-lore elements in the original rimes should be retained. One modern tendency is to turn these into puns. Many of the above books belong also among children's picture books.

The masters of *nonsense verse* are Edward Lear and Lewis Carroll, with Lear's *Book of nonsense* and *The Jumblies and other nonsense verses* in the lead. Lewis Carroll's verse is found chiefly in the pages of *Alice in Wonderland* and in *Through the looking-glass* but also in collections. Francis' *Book of cheerful cats* stepped out of the pages of *St. Nicholas Magazine* and has been for years a prime favorite. In choosing nonsense verse, the selector should keep to the grotesque which is crude but is not coarse, and should avoid the too sophisticated humor and the slap-stick variety so often found in the comic newspaper supplement and elsewhere.

Children's poets. Among the poets mentioned in the discussion on early children's books in Chapter 2, the names of Isaac Watts, and Jane and Ann Taylor appear. Their poetry is still read by children today but chiefly through selections in anthologies. William Blake's *Songs of innocence* has been given reverent treatment by artists and is present in

several beautiful editions. It remains permanently among children's books of poetry.

Christina Rossetti's *Sing-song* has long been a favorite book among children because of its nursery rimes and its other swinging verse.

"Boats sail on the rivers,
And ships sail on the seas;
But clouds that sail across the sky
Are prettier far than these.

"There are bridges on the rivers,
As pretty as you please;
But the bow that bridges heaven,
And overtops the trees,
And builds a road from earth to sky
Is prettier far than these."[7]

Robert Louis Stevenson's *Child's garden of verses* illustrates a type of poetry which children enjoy, and which they can read with ease. His themes are childlike and the form of the poem is always in keeping with the idea. However slowly a child must read, poems such as his "Bed in summer" and "My shadow" remain poetry because each line carries a child's thought ideally expressed. One stanza from each follows:

BED IN SUMMER

"In winter I get up at night
And dress by yellow candle-light.
In summer, quite the other way
I have to go to bed by day."[8]

MY SHADOW

"The funniest thing about him is the way he likes to grow—
Not at all like proper children, which is always very slow;
For he sometimes shoots up taller like an india-rubber ball,
And he sometimes gets so little that there's none of him at all."[9]

[7] Rossetti, Christina. Sing-song. Macmillan, 1915, p. 103.
[8] Stevenson, R. L. A child's garden of verses. Macmillan, 1927, p. 1.
[9] Ibid., p. 26-27.

Walter De La Mare is probably the greatest living children's poet. In contrast to many poets he writes with a keen sense of remembrance of his own childhood, recalling impressions rather than reflecting them from an adult point of view.

> "The world he prefers to move in is one that has been pieced together by the imagination of childhood, made up of his childish memories of life and books, nursery rhymes, fairy-tales, ballads, and quaint memorable passages from strange old volumes. Behind this, using it as so many symbols, is a subtle personality, a spirit capable of unusual exaltation and despair."[10]

The most distinctive of Mr. De La Mare's volumes of poetry intended for children are *Songs of childhood, Peacock pie, A child's day, Down-adown-derry,* and an edited collection, *Come hither.* There is some slight repetition of poems in the four volumes first named but no one of them should be omitted from any representative children's room collection. The following selections have been chosen to illustrate the poet's marvelous use of imagery, his childlike whimsicality, and his lyrical style:

"If I were Lord of Tartary,
Myself and me alone,
My bed should be of ivory,
Of beaten gold my throne;
And in my court should peacocks flaunt,
And in my forests tigers haunt,
And in my pools great fishes slant
Their fins athwart the sun."[11]

The following is from his "Nicholas Nye":[12]

"Alone with his shadows he'd drowse in the meadows
Lazily swinging his tail,"

. . . . . .

[10] Priestley, J. B. Figures in modern literature. Dodd, 1924, p. 38.
[11] De La Mare, Walter. Songs of childhood. Longmans, 1923, p. 13.
[12] ——— Peacock pie. Holt, 1917, p. 119.

"Seems to be smiling at me, he would,
From his bush, in the corner, of may,—
Bony and ownerless, widowed and worn,
Knobble-kneed, lonely and grey;
And over the grass would seem to pass
'Neath the deep dark blue of the sky,
Something much better than words between me
And Nicholas Nye."

Among present-day children's poets are Rose Fyleman whose *Fairies and chimneys* is often read to tatters, and A. A. Milne, who more than any other has portrayed a child's thoughts in most engaging meter. Children read poetry for its rhythm, because it tells a story, and because it expresses their thoughts for them. They enjoy what they call "picture poetry." This is illustrated by many of the nature poems in the *Posy ring,* edited by Wiggin and Smith. They like narrative poems such as those collected by Frances Jenkins Olcott in *Story telling poems.*

Of the poetry produced by our youngest writers probably Hilda Conkling's *Poems by a little girl* and *Shoes of the wind* are most read by children. Any books written by children often invite more attention from children than they would otherwise claim.

Collections of poetry. For the most part, *collections of poetry* best serve children's needs and every children's room should contain a considerable number whether or not single poems are duplicated to some extent in them. Type books are the *Treasury of verse for little children* by Edgar, the *Posy ring* by Wiggin and Smith, *Golden numbers* by the same editors, *The golden staircase* by Louey Chisholm, and *This singing world* by Louis Untermeyer. These volumes vary in arrangement and content and have been planned for different ages but all include good nonsense verse, simple story verse, nature verse, and other poetry of the imagination which is not too mature in subject nor too reflective in mood for children to enjoy. The last named is an excellent

introduction to the present-day poets, as it contains selections from Robert Frost, Edwin Arlington Robinson, Edna St. Vincent Millay, James Stephens, Carl Sandburg, and others. A selection from Sandburg is:

"The fog comes
On little cat feet
It sits looking
Over harbor and city
On silent haunches
And then moves on."

Other excellent collections are Sara Teasdale's *Rainbow gold* which is much enjoyed by older girls, and Burton Stevenson's *Home book of verse for young people* which is invaluable for reference use.

In buying a collection of poetry for children's own reading, the selector should make sure that the volume is attractive in physical make-up and in arrangement. It should have a bright cover, it should not be too heavy in the hand, the type should be clear, margins wide, pages uncrowded. Collections for reference use may be more ponderous if in good type and clearly indexed by title as well as by author. As to content, the selector should be sure that it is real poetry, imaginative, lyrical, and childlike in loveliness. "Singing words are the birthright of children, as of poets, and strangeness is no barrier to their enjoyment. Magic and mystery, beauty, romance, and reverence are felt long before they are known for what they are. I have never hesitated to share genuine poetry if time and place and mood seemed right."[13]

For illustration of the application of the criteria[14] to books of poetry a review of an edited collection is included.

AN EXAMPLE OF CHILDREN'S BOOK ANALYSIS

1. Stevenson, Burton Egbert, comp.
   Home book of verse for young people. Holt, 1915.

[13] Moore, A. C. The three owls. Macmillan, 1925, p. 333.
[14] See outline of criteria, p. 31-32.

2. Attractive in format; 538p., slightly heavy volume; type clear; paper medium in weight; margins wide; decorative illustrations in black and white and a few in color by Willy Pogany. Contains "Table of contents"; "Index of authors"; "Index of first lines"; and "Index of titles."
3. An anthology of approximately 500 poems for children from the best popular and classic sources in English. Includes nursery rimes and lyrics, narrative and descriptive poetry, religious poems, patriotic poems, fairy poems, and others. A useful volume for home, school, and library use because selection is both inclusive and conservative.
4. Arrangement is by subject, the simplest subjects being placed first. Some of the section headings are "In the nursery," "The duty of children," "Rhymes of childhood," "Just nonsense," "My country," and "A garland of gold."
7. In general make-up and in selection and arrangement of material, the book should prove attractive to children. Because of its size, they will use it chiefly for reference and only occasionally for general reading.

Reading References

(on classes treated in chapter 3)

Auslander, Joseph, and Hill, F. E. The winged horse. Doubleday, 1927.
A story of poets and poetry addressed to readers which will also aid children's librarians in selecting books of poetry for high school girls and boys.

Gardner, E. E., and Ramsey, Eloise. Handbook of children's literature. Scott, Foresman & Co., 1927.
Brief discussions of folk and fairy-tales, literary classics, mythology, poetry, bibliographies, p. 80-128, 200-21.

Lowe, Orton. Literature for children. Macmillan, 1914.
Professor Lowe emphasizes careful selection and use of poetry, fairy-tales, and classic myths.

Massee, May. Carl Sandburg as a writer for children. Elementary English Review 5:40-42. February, 1928.

Moore, A. C. Three owls. Macmillan, 1925.
Includes many reviews of books in the classes treated in this chapter. Special attention is called to the discussion on Padriac Colum's editions of literary classics, p. 104-17, Poets and lepracauns, p. 259-63, and Midsummer songs and tales, p. 263-66.

——— Three owls; second book. Coward-McCann, 1928.
Reviews current books in the classes treated in this chapter, such as *Songs and tales of Ireland,* p. 227-38, and *Walter de la Mare,* p. 285-97. Authors, titles and illustrators mentioned are carefully brought out in the index.

Terman, L. M., and Lima, Margaret. Children's reading; a guide for parents and teachers. Appleton, 1927.
Fairy-tales, myths and legends, Bible stories, poetry, p. 104-24, 138-52.

GENERAL AIDS TO BOOK SELECTION

American Library Association. A boy's book list. 1928. A girl's book list. 1928. A. L. A. (Prepared by the Book Evaluation Committee of the Section for Library Work with Children.
Companion lists of about 30 titles each.

——— Children's books for general reading; selected by Effie L. Power for the Section for Library Work with Children of the American Library Association. rev. A. L. A., 1929.
A buying list of 300 titles. Gives author, title, publisher and price; no annotations.

——— Children's books in the United States. A. L. A., 1929.
Contains a discussion on children's books and the American public library by Anne Carroll Moore and a list of 150 representative American books selected by the Committee on Work with Children.

——— Gifts for children's bookshelves. A. L. A., 1929.
About 100 books selected and revised by the Book Evaluation Committee of the Section for Library Work with Children.

A. L. A. catalog 1926. A. L. A., 1926.
An annotated basic list of 10,295 books. Edited by Isabella M. Cooper. The section on children's books will be found helpful in making purchases.

Beust, Nora, comp. Graded list of books for children. A. L. A., 1930.

The Booklist: A guide to new books. A. L. A.

Carnegie Library of Pittsburgh. Children's Department. Catalogue of books in the children's department of the Carnegie Library of Pittsburgh. 2 vols. 2d ed. Pittsburgh Carnegie Library, 1920.
Includes approximately 3,300 titles. Author and title entries constitute volume one. Volume two is a subject index. This list is not recent but it will be found helpful in buying standard and classic books as special attention has been given to both treatment and editions of literary classics. Volume two will be suggestive toward classification and the use of simplified subject headings.

Carnegie Library of Pittsburgh. Inexpensive books for children. 2d ed. Pittsburgh Carnegie Library, 1927.
Includes books which cost one dollar and a quarter, and less. Entries are grouped under Picture books and nursery rhymes; Other books for younger children; Books for older boys and girls.

Children's catalog; ed. by M. E. Sears. 3d ed. (4,100 titles.) Wilson, 1925.
The most complete catalog of children's books published to date. It is in the standard Catalog Series and is revised frequently with the assistance of several children's librarians. See preface for names. Entries are under author, title, main and analytical subject headings. Annotations have been quite generally included and in most cases are signed.
Edition 3 is now out of print. The 4th edition, revised and enlarged, is announced for the fall of 1930. It will contain about 4,500 titles and of this number about 1,200 will be starred for first purchase.

——— ed. by M. E. Sears. 4th supplement, Wilson, 1929.
The fourth supplement to the third edition (1925). The supplements are cumulative and the present one contains in all 541 books, of which 172 are new.

Gardner, E. E., and Ramsey, Eloise. Handbook of children's literature; methods and materials. Scott, Foresman and Co., 1927.

The Horn Book. Boston, Boys' & Girls' Bookshop. (quarterly)
Contains attractive biographical notes on writers, reviews of current books and short lists of books by types or subjects. Can be used with children.

Jones, E. K. The hospital library. A. L. A., 1923.
Contains a selection of books for children by Alice Jordan.

Minnesota Department of Education. Library division . . . Elementary school library list, 1921-22. Supplement, 1925.

Moore, A. C. Cross-roads to childhood. Doran, 1926.

——— Roads to childhood, views and reviews of children's books. Doran, 1920.
Miss Moore's literary criticisms are of value because she knows how to pass on to others her personal enthusiasms and her intimate experiences in sharing books with children.

——— Three owls, a book about children's books, their authors, artists, and critics. Macmillan, 1925.

——— Three owls; second book. Coward-McCann, 1928.

New York (State) University. Library Extension Division. School Libraries Section. . . . List of books for elementary school libraries. Albany, 1926.

Olcott, F. J. The children's reading. Houghton, 1927.
A treatise with lists.

Standard Catalog Bimonthly. Wilson. Current.
A selected list of best books for the small library. Annotations signed.

Toronto (Ontario) Public Library. Boys and Girls House. Books for boys and girls; being a list of 2,000 books which the librarians of the Boys and Girls Division of the Toronto Public Library deem to be of definite and permanent interest, with annotations and descriptions. Author, 1927.
This includes 2,000 carefully selected children's books. Annotated.

See also bulletins of St. Louis, Boston, Pittsburgh, Cleveland, and other large public libraries.

Questions and Projects

FAIRY-TALES

1. Compare the theme of "Sleeping Beauty" from Grimm with "The awakening of Brunhild" in Baldwin's *Story of Siegfried.*
2. Read Grimm's *Household stories,* translated by Crane, and select three humorous tales and three romantic tales.
3. Compare the following from the point of view of children's interests and literary quality:
   "The selfish giant" by Oscar Wilde with "The nightingale" by Andersen;
   Peter Pan in Kensington Gardens by Barrie with the stories of Mowgli in the first *Jungle book* by Kipling
   The little lame prince by Craik with *The secret garden* by Burnett
4. What national characteristics are exemplified in the following:
   Zeitlin's *Skazki*
   Topelius' *Canute Whistlewinks*
   Young's *Wonder Smith and his son*
5. What distinctions in style are found in Selma Lagerlöf's *Wonderful adventures of Nils?*

LITERARY CLASSICS

6. Compare Brooks' *Story of the Odyssey* with Marvin's *Adventures of Odysseus,* noting differences in background and atmosphere of Greek life.
7. In what ways does the *Odyssey* contribute to children's understanding of human nature?
8. What descriptions in the *Odyssey* will be much enjoyed by girls? By boys? Give reasons.
9. Select a dramatic incident from the *Iliad* which children will enjoy. Give reasons.

10. Why is the Creswick version of the Robin Hood legends less desirable for children's reading than the version by Howard Pyle?
11. Compare the myth of "Clytie" in *Nature myths* by Cooke with several other simplified versions, noting the simplicity and directness of Miss Cooke's style, the beauty of the descriptions, and the adherence to good form.
12. Give the national characteristics of the bardic literature of any three countries noting contrasts and similarities in the characters of the central heroes.

THE BIBLE

13. Compare treatment of Biblical text in the Sherman and Kent *Children's Bible* (Scribner) with treatment in the *Bible for young people,* edited by Mrs. Gilder (Century Co.).
14. What Old Testament stories have become themes for artists and writers. Illustrate.
15. Compare Rihbany's *Christ story for boys and girls* with Boulting's *Beautiful childhood,* or Hodges' *When the King came.*
16. Select five religious poems for children which are universal in their appeal.

POETRY

17. Distinguish between poems for children and poems about children. Illustrate from Eugene Field; from William Blake.
18. Compare the selection of poems in De La Mare's *Come hither* with the selection in Palgrave's *Children's treasury of English song.* Which collection will appeal most strongly to children? Give reasons.
19. What is the basis of selection and the arrangement of poems in the following:

    The golden staircase—Chisholm
    Book of verses for children—Lucas
    Book of famous verse—Repplier
    Rainbow gold—Teasdale
    Golden numbers—Wiggin and Smith
    Silver pennies—Thompson
    Yesterday and today—Untermeyer
    Graded poetry readers, 7 vols., Blake and Alexander

20. Select five poems suitable for story hour use with children under ten years of age. Give reasons for each selection.
21. Select five English ballads which are likely to be enjoyed by twelve-year-old girls. Give exact source of version chosen and reasons for each selection.

CHAPTER IV

Book Selection

Fiction
Biography
History
Civics

Fiction

Next to poetry, fiction is the richest embodiment of life in literature; it is also the form most commonly read. For these reasons it has wide influence on character and reading taste and its selection for children should be made with care. All the world loves a story, particularly the child. He learns to express his earliest experiences through telling stories and he should find life beyond his own horizon in his reading. Since many excellent lists of children's fiction arranged by subject are obtainable, discussion in this chapter will be directed toward defining both by abstract terms and concrete illustrations, variations in qualities among three groups of children's fiction as follows: standard and classic fiction, mediocre fiction which has a definite use, and fiction which fails to meet accepted standards.

Standard and classic fiction. The term standard is used here to indicate the book of children's fiction which meets the requirements of good literature. The classic book is a standard book which has proved to be of universal interest. Between the books called classics and the books called standards there are no hard and fast lines. Both are true to life but the book which presents the larger and more imaginative view of life lives longest, and any book is great in proportion to its appeal to that which is highest and best in childlike human nature.

In Chapter 2 on Early children's books, three books of

fiction which have become children's classics were discussed: *Robinson Crusoe, Pilgrim's progress,* and *Gulliver's travels.* They were presented briefly with reference to their influence on the writings of later periods, and their enduring acceptance by children. *Robinson Crusoe* will be discussed here with reference to the *criteria*[1] for judging books, beginning with Section 3.

REVIEW OF ROBINSON CRUSOE

Subject and content. Considered from the point of view of children's fiction, the main *theme* of *Robinson Crusoe* is the adventures of a hero who has been cast upon a desert island. The *underlying idea* that the hero's experiences epitomize man's development from a primitive to a civilized state is not apparent to children. The author's primary *purpose* was to satirize human society and man's efforts to direct the events of human life. To children the story appears to emphasize God's protection and man's dependence upon him as a natural attitude. In *ethical influence* the book is most wholesome because of its religious spirit, and its hero's frank criticism of his own actions and his fairness of judgment. For example, Crusoe's manner of drawing up the state of his affairs in writing is naïve and childlike. To quote:

> "And as my reason began now to master my despondency, I began . . . to set the good against the evil, . . . the comforts I enjoyed against the miseries I suffered, thus:
>
> | EVIL | GOOD |
> | --- | --- |
> | 'I am cast upon a horrible desolate island, void of all hope of recovery.' | 'But I am alive, and not drowned, as all my ship's company was.' |
> | 'I have not clothes to cover me.' | 'But I am in a hot climate, where if I had clothes I could hardly wear them.'[2] |

[1] See p. 31.

[2] Defoe, Daniel. Robinson Crusoe. (Washington square classics.) Macrae, 1913, p. 96.

Crusoe's philosophy of life is optimistic and wholesome. His attitude is a questioning one, but his conclusions are constructive. For example, he vividly describes his frequent sense of fear but he also says "Thus fear of danger is ten thousand times more terrifying than danger itself when apparent to the eyes."[3]

The *subject matter* in *Robinson Crusoe* is interesting to children because it offers constant surprises in connection with familiar things and with situations which children can readily understand. For example, the hero must have a raft to escape from the sinking ship and to carry his belongings to safety; he must have shelter on the island, food, and clothing; all of which he provides for himself by his wits and the work of his hands. His resourcefulness is shown in Chapter 4:

> "After I had been there about ten or twelve days, it came into my thoughts that I should lose my reckoning of time . . . but to prevent this, I cut it with my knife upon a large post, in capital letters; and making it into a great cross, I set it up on the shore where I first landed, viz., 'I came on shore here on the 30th of September, 1659.' Upon the sides of this square post I cut every day a notch with my knife, and every seventh notch was as long again as the rest, and every first day of the month as long again as that long one; and thus I kept my calendar, or weekly, monthly, and yearly reckoning of time."[4]

The situations in which the hero constantly finds himself appeal to children's sympathies, arouse their curiosity, and stir their imagination. They are thrilled by the opening paragraphs in his journal.

Style. Much of the charm for children in Defoe's writing, lies in its *direct, narrative form* and in its *realistic descriptions.* Illustrations of these qualities are found in the paragraphs which describe how Robinson Crusoe made his

[3] Defoe, Daniel. Robinson Crusoe. (Washington square classics.) Macrae, 1913, p. 216.
[4] Ibid., p. 93-94.

clothes, his cap, and his umbrella from the skins of animals; every detail is given in a manner that emphasizes its importance.

> "I have mentioned that I saved the skins of all the creatures that I killed, I mean four-footed ones, and I had hung them up stretched out with sticks in the sun. . . . The first thing I made of these was a great cap for my head, with the hair on the outside, to shoot off the rain; and this I performed so well, that after this I made me a suit of clothes wholly of these skins, that is to say, a waistcoat, and breeches open at knees, and both loose, for they were rather wanting to keep me cool than to keep me warm. . . .
>
> "After this I spent a great deal of time and pains to make me an umbrella. . . . I took a world of pains at it, and was a great while before I could make anything likely to hold; nay, after I thought I had hit the way, I spoiled two or three before I made one to my mind; but at last I made one that answered indifferently well. The main difficulty I found was to make it to let down. I could make it to spread; but if it did not let down too, and draw in, it was not portable for me any way but just over my head, which would not do. However, at last, as I said, I made one to answer, and covered it with skins, the hair upwards, so that it cast off the rains like a pent-house, and kept off the sun so effectually, that I would walk out in the hottest of the weather with greater advantage than I could before in the coolest; and when I had no need of it, could close it, and carry it under my arm."[5]

The clear, *clean-cut characterization* which is so important an element in style is well illustrated in Defoe's description of the man Friday:

> "He was a comely, handsome fellow, perfectly well made, with straight strong limbs, not too large, tall, and well-shaped, and, as I reckon, about twenty-six years of age. He had a very good countenance, not a fierce and surly aspect, but seemed to have something very manly in

[5] Defoe, Daniel. Robinson Crusoe. (Washington square classics.) Macrae, 1913, p. 184-85.

his face; and yet he had all the sweetness and softness of an European in his countenance too, especially when he smiled. His hair was long and black, not curled like wool; his forehead very high and large; and a great vivacity and sparkling sharpness in his eyes. The color of his skin was not quite black, but very tawny; and yet not of an ugly, yellow, nauseous tawny, as the Brazilians and Virginians, and other natives of America are, but of a bright kind of a dun olive color, that had in it something very agreeable, though not very easy to describe. His face was round and plump; his nose small, not flat like the negroes; a very good mouth, thin lips, and his fine teeth well set, and white as ivory."[6]

For *dramatic quality* there are the paragraphs which describe the hero's emotions when he finds a human footprint in the sand:

". . . But now I come to a new scene of my life.

"It happened one day, about noon, going towards my boat, I was exceedingly surprised with the print of a man's naked foot on the shore, which was very plain to be seen in the sand. I stood like one thunderstruck, or as if I had seen an apparition. I listened, I looked round me, I could hear nothing, nor see anything. I went up to a rising ground, to look farther. I went up the shore, and down the shore, but it was all one; I could see no other impression but that one.

". . . How it came thither I knew not, nor could in the least imagine. But after innumerable fluttering thoughts, like a man perfectly confused and out of myself, I came home to my fortification, not feeling, as we say, the ground I went on, but terrified to the last degree, looking behind me at every two or three steps, mistaking every bush and tree, and fancying every stump at a distance to be a man."[7]

The *plot* of *Robinson Crusoe* is simple and full of incident. It develops slowly, reaches its *climax* when the hero is delivered from the island, and closes briefly and satisfactorily for

[6] Ibid., p. 276.
[7] Ibid., p. 209.

children with the final paragraph at the end of the first adventure:

> "And thus I left the island, the 19th of December, as I found by the ship's account in the year 1686, after I had been upon it eight and twenty years, two months, and nineteen days, being delivered from this second captivity the same day of the month that I first made my escape in the barco-longo, from among the Moors of Sallee.
>
> "In this vessel, after a long voyage, I arrived in England, the 11th of June, in the year 1687, having been thirty and five years absent."[8]

The later adventures of Robinson Crusoe written by Defoe have very little interest for children because after his first vivid experience the rest is an anti-climax.

The author's vocabulary is varied but not confusing. The story is told in a *leisurely manner* that allows leisurely reading by children. For this reason the text does not require adaptation.

The method by which criteria for the selection of books for children may be applied to fiction has been illustrated by the detailed analysis of *Robinson Crusoe* given above. A few short informal characterizations of several types of standard fiction follow, which will emphasize only salient points.

Little women by Louisa M. Alcott is a *home story for girls.* The author's purpose is to give ideals on home making to young girls, as daughters and as wives. Contrast and repetition of home scenes develop the theme of family life. Although "Marmee" moralizes repeatedly to her girls each bit of preachment has an immediate application and is never forced. The author's diction is mediocre, the best points in her style being her characterization and her dramatic quality. The charm of *Little women* to girls lies in its idealism, its wholesome tone, its clearly defined and varied characters, its familiar plot, its frankness and sincerity.

Stevenson's *Treasure Island* is a fine example of an *adven-*

[8] Ibid., p. 368.

ture at sea story. Its style is direct, its treatment of the element of suspense is excellent and its characterization is clear. These qualities of the author's style are illustrated by the opening paragraphs in which he introduces the pirate, Bill:

> "I remember him as if it were yesterday, as he came plodding to the inn door, his sea-chest following behind him in a hand-barrow; a tall, heavy, nut-brown man; his tarry pigtail falling over the shoulders of his soiled blue coat; his hands ragged and scarred, with black, broken nails; and the sabre-cut across one cheek, a dirty, livid white. I remember him looking round the cove and whistling to himself as he did so, and then breaking out in that old sea-song that he sang so often afterwards:
>
> *'Fifteen men on a dead man's chest—*
> *Yo-ho-ho, and a bottle of rum!'*
>
> in the high, tottering voice that seemed to have been tuned and broken at the capstan bars. Then he rapped on the door with a bit of stick like a handspike that he carried, and when my father appeared, called roughly for a glass of rum."[9]

School stories are represented in standard and classic fiction for children by *Tom Brown's school days,* by Thomas Hughes. This book has for its main purpose the presentation in entertaining story form of boy life in an English private school. The author's secondary purpose, which is not apparent to young readers, is to express his own theories on the training of boys. The opening chapters are intended to develop atmosphere and a setting, and are chiefly descriptions of an English countryside and an introduction to the hero's forbears. Boys and girls, reading the book for the first time, skip these pages and return to them later after they have become acquainted with young Tom Brown, himself. Among boys in fiction, Tom Brown ranks as a real boy, along with Tom Sawyer, and Tom Bailey from Aldrich's *Story of a bad*

[9] Stevenson, R. L. Treasure Island. Scribner, 1925, p. 3-4.

boy. Some other hindrances to interest are encountered by American readers who are unfamiliar with the game of cricket, the Rugby game of football, and the system of fagging followed in this English boy's school, but on the whole this book is well liked by children, when it is introduced to them enthusiastically.

A recent book which measures up to modern requirement is *Children of the Mountain Eagle* by Elizabeth Miller. It represents the type of book which presents *child life in a foreign country,* such as *Heidi* by Spyri, and *Hans Brinker* by Dodge. This is a popular theme but one which requires the inspirational treatment found in the three books mentioned. Miss Miller's style is picturesque and direct. The story centers about Bor and Marash, two Albanian children who live among the mountains. One day when Bor was seven she was trusted to take the sheep to the pasture on the mountain's side and proved herself a faithful little shepherdess. The author's description of the end of that long hard day is characteristic of her style in general.

> "Her father looked over his shoulder at her and watched the sheep and goats going in one by one behind the wicker pen.
>
> 'Sixteen, every last one, my little shepherdess, I told your mother you'd do it right.'
>
> Bor went over to him and sat down by the fire.
>
> 'I had to carry one of the lambs,' she said, 'that's why I'm late.'
>
> 'You're not too late,' said her father. 'But sleep sound tonight and make an early start tomorrow.'
>
> Bor snuggled up near to him. She was glad he wasn't fussing over her, glad he didn't notice the tear marks nor the ache in her arms nor her scarred toe.
>
> He knew she was big enough.
>
> He knew she could herd sheep."[10]

In the field of *historical fiction* there are a large number

[10] Miller, Elizabeth. Children of the Mountain Eagle. Doubleday, 1926, p. 19.

of excellent books. Examples are *Men of iron* and *Otto of the silver hand,* by Howard Pyle; the *Trumpeter of Krakow,* by Eric Kelly (this received the Newbery medal for 1928); *Pran of Albania,* by Elizabeth Miller; *Magic gold,* by Lansing; and *Downright Dencey,* by Snedeker. *Men of iron,* by Howard Pyle, which has been selected for brief analysis here, presents chivalry as its theme. The story concerns Miles Falworth, a youth who is being trained for knighthood during the later days of chivalry in England. The author's power of characterization is well exemplified in his drawing of Miles, his friend Gascoyne, and the knight Sir James Lee. The plot is well established in the opening chapters, develops slowly, and reaches a fine climax in Miles' victory over his father's enemy. A high moral tone is expressed through pictures of Miles in different relationships: his sense of family honor, his attitude to his superiors in knighthood, his attitude toward his enemies, his friendship for Gascoyne, and his love for the Lady Anne. The author's style is literary and offers some difficulties in vocabulary. His treatment of the thread of romance necessary to a story of chivalry is liked by girls and is also thoroughly satisfactory to boys. Plenty of sentiment is implied without much talk about it.

Mediocre fiction which has a definite use. In the preceding section criteria for selection of children's books have been applied to standards and classics which have long been accepted. By this process students can make themselves increasingly familiar with standards of excellence and learn to define literary terms concretely. Perplexing difficulties are encountered, however, when the selector enters the field of mediocre books to choose those on the borderline of accepted literary standards which are needed for use as stepping stones to better books. Mediocre fiction which has a definite use includes for the most part those books in which some one good quality overshadows and atones for others

of less merit. The problem is to decide whether the better qualities of the book overbalance its deficiencies.

An illustration is *Black Beauty* by Sewell. For several generations children have read this story for its atmosphere of kindness to animals expressed through the experience of a horse called Black Beauty. Made to order, weak in plot, the book lives because it appeals universally to children's emotions. While American children know very little about grooms, stable boys, or riding to hounds, and although the horse is fast giving way to the automobile, *Black Beauty* continues to be popular for its warm sentiment illustrated in the following commonplace lines:

> "Our master and mistress were respected and beloved by all who knew them; they were good and kind to everybody and everything; not only men and women but horses and donkeys, dogs and cats, cattle and birds; there was no oppressed or ill-used creature that had not a friend in them, and their servants took the same tone."[11]

A second book which is similarly placed is *Toby Tyler* by James Otis. The style is mediocre and the fact that this is the only one among a large number of books by this writer that has lived, is sufficient comment. Yet in *Toby Tyler* the author rings true because he caught the emotion which every small boy and girl feels toward the old time tent circus. For them, it holds glamor and romance, mystery, and the spirit of adventure. Its performers are heroes of physical courage who are brave and resourceful, its clowns are grotesque and humorous, its animals are whole stories in themselves. What child can resist the idea of having a monkey for a pet? When Mr. Stubbs dies the world of childhood weeps. Although its diction is poor the excellencies of such a book obviously more than compensate for its deficiencies. How far *Toby Tyler* will be read by children after the tent circus has passed out of existence is a matter for speculation.

[11] Sewell, Anna. Black Beauty. (Washington square classics.) Macrae, p. 58.

A popular form of mediocre fiction which serves a useful purpose when it is true to life is the *working up story,* illustrated by *The fast mail,* by Drysdale, a somewhat old-fashioned story of a train boy; *Jimmy Quigg, office boy,* by Latham, a very up-to-date city boy's experiences in business; and *Raquel, of the ranch country,* by Malkus, a book with true country background.

The theme of these stories is *success* in life, which is a worthy one when well portrayed. The important point for the selector to decide is whether the situations are overdrawn in such a way as to throw the prevailing ethical influence of the book into the wrong side of the balance. In many working up stories for boys the hero's success turns too far and too often on luck and too little on pluck and industry. This, in general, is the criticism of the books of Horatio Alger. They appeal to right impulses but they present impossible situations and impossible heroes as examples for children to imitate. Their plots follow one pattern and their lack of originality soon deadens their interest for vigorous minded children.

The *athletic story,* such as Barbour's *For the honour of the school,* makes much the same appeal to children as does the working up story. Stories of this type usually present a bold and daring hero who works for success in athletics or who wins success by personal favor. Along with other working up stories, these should be judged by their measure of originality and the ideals they present. The spirit of many is expressed by "Keep a stiff upper lip and when you are down on your luck, grin," and "Play a fair game and let the other fellow worry."

Indian stories are illustrated by *The Master of the Strong Hearts* by Brooks which is semi-historical in its account of Custer's last rally in the battle of Little Big Horn, and by those of James W. Schultz who has spent much of his life among the Indians. Among the books of Schultz, *With the*

Indians in the Rockies is a fair example of respectful treatment of Indian life with no undue emphasis on warfare and details of massacre.

A type of book on *pioneer life* is Altsheler's *Young trailers* which is also an Indian story. Although improbable in details, the plot is true to pioneer life in its larger aspects. The story presents a vivid picture of stockade life in early Kentucky during the period previous to the Revolutionary War, and it introduces the Daniel Boone type of pioneer trapper and scout. Altsheler's Indians and his white scouts have the same uncanny wood sense that characterizes Cooper's Leatherstocking, Hawkeye, and Uncas. They conceal canoes, trail Indians, and court danger in the same hazardous fashion. For this reason *Young trailers,* while not distinctive in style, is considered a very useful stepping stone to books such as Parkman's *Oregon trail,* White's *Daniel Boone, wilderness scout,* and Cooper's *Last of the Mohicans.* It is the first and the best volume in a series of stories which center about Henry Ware, a boy hero.

Fiction which fails to meet accepted standards. Some stories may appeal to good instincts but give children wrong impressions. One illustration of this type is the Boy Scout story in which a bold young hero bids his elders retire from the scene and trust all to him. He finds a lost child, runs down a criminal, acts as a spy, or performs some other amazing feat. An exaggerated example among books for girls is *Elsie Dinsmore* by Finley, a book which is exceedingly sentimental and which distorts family relationships and religious feeling.

Stories true to life but which present some phase out of perspective are often well written. This type is frequently found among the modern realistic novels for adults which offer a cross-section of life or which present unpleasant subjects unpleasantly. Among books for children it is illustrated by *Little Princess Nina* by Charskaya. This story has dra-

matic action and a rich background of life in the Caucasus but the situations are not always handled in a way to preserve a high sense of character as American children understand it. This is a book which should be carefully studied with reference to its use with individual girls.

Among books which lack refinement in both style and subject is found the so-called "smarty" book illustrated by *Peck's bad boy and his pa.* Other examples are boarding school stories and those snobbish in tone which overemphasize money and clothes, personal appearance, and emotional experiences.

Indifferent books are those which lack color or vitality of any sort; books which cater to the lazy minded. They deaden interest, dull the reading taste, and waste opportunities for the reading of worthwhile books. Books of this type are easily detected by their hackneyed plots, wooden style, and lifeless characters. Occasionally an author creates one character of interest who moves through a long series of books, carrying readers with him. Among books of this type those written for boys are likely to have more vitality than those written for girls, but it is reasonable to expect any writer of a series to strike mediocrity early since the best of authors soon exhaust the literary possibilities of one theme. The series book is subtle in its influence because it appears harmless to the casual observer. An analysis of a typical book follows:

1. Hope, Laura Lee. The Bobbsey twins and their schoolmates. Grosset.
2. This is the twenty-first book in a mediocre series. General format is fair. Contains a number of full page illustrations in black and white, and cover design in color. The illustrations are very poor art but they are related to situations in the text. An appendix calls attention to other titles in several long series.
3. In this volume the Bobbsey twins and their schoolmates attend a Sunday-school picnic in the woods, play base-

ball, practice and perform for an entertainment, and make strange new friends. Added to this, six chapters are given to an account of how the youngest pair of twins was lost and found.

4. The author's purpose is to entertain. An ulterior purpose is suggested by specific reference to other books in the series. The influence of the book appears negligible on the surface but there is the insidious effect of constant repetition of the commonplace to be considered, and an undercurrent of snobbishness in the superior attitude of the members of the Bobbsey family.

5 and 6.

In place of a plot the book presents a series of machine-made incidents with dull repetition. At regular intervals a word or phrase is picked up from an earlier paragraph and carried on and on with no appeal either to imagination or intelligence. The text is weak in construction, ungrammatical, and at no time rises above the very commonplace bookish conversation of its unnatural child characters. We find frequent phrases, such as "He's awful mad," "We've got a hard game Saturday," "I got bit by one," "He sure can." Examples of mediocre style can be found on every page.

"'You are a good pitcher!' Bert told Joe. 'You have a good curve!'

'Yes, my cousin showed me how to do it,' Joe answered.

'Then we can get up a good nine in our school, and you can be pitcher and I'll be catcher,' went on Bert. 'That's what we need most—a good pitcher to curve the ball to fool the other side. Ho, that was a peach, Joe!'

'Glad you liked it. Now here's another!' . . .

'Jimmy says you are coming here to school,' went on Nan.

'Yes,' answered Shine. 'I want to learn, and so does my brother. We have not been to school much. But I like this room,' she said, and her eyes sparkled as she looked at the pictures and flowers.

'I hope you can be in it,' said Nan.

'What reader are you in and how far have you gone in arithmetic?' "

Obviously a book of this type has no place in children's reading.

Biography

Books of biography may be literary in style but yet need to be tested for adherence to facts. Therefore, the criteria applied to them must include all points in our outline with the exception of those in Section 6 which apply to fiction only. Discussion here will emphasize style of treatment because biography is a form classification and the points under Section 3 vary with the separate subjects chosen.

The reading of good historical fiction and books of travel is a preparation for the reading of biography because it helps to give the setting necessary for an understanding of characters. For example, some introduction to the times is needed to explain to children why George Washington owned slaves, or why it was such a brave thing for Florence Nightingale to become a war nurse.

A boy's or girl's heroes in biography, like their heroes in real life and in literature, must be those of action and achievement, and those in whom the simplest qualities of human nature are emphasized. Illustrations are Abraham Lincoln, David Livingstone, Edison, Theodore Roosevelt, and Lindbergh. The author's treatment of his subject should present no complications of motive and should deal with outward events and struggles rather than with character analysis; character should be shown in action without moral sign posts, in other words, right living and brave doing should be allowed to influence without interference. "The presentation should be sympathetic—the biography which leaves the subject's reputation without a leg to stand on is detrimental to immature ideals. Its style should at least be direct and

simple, and, better still, picturesque and colorful. When it is enlivened with anecdote and conversation, and a touch of not too-subtle humor, the book is sure of a welcome."[12]

Golding's *Story of David Livingstone,* Laura Richards' *Florence Nightingale,* White's *Daniel Boone, wilderness scout,* illustrate the above points. Roosevelt's *Letters to his children* is an excellent type of autobiography for children. It is written without pose, is humorous and at the same time interprets fine character and shows fine family relationships. The diary form of autobiography and the chatty, informal biography are for mature readers who are interested in character analysis or in social conditions.

History

Children think of history very largely in terms of heroes rather than as a story of events. Realizing this, the modern historian writing for children often uses a biographical approach, and biography and history for children are very much intermingled both in children's minds and within books. The requirements for history for children are that the subject shall be suitable, the events well chosen, the facts truthful, and the style entertaining. As a rule the historical period covered should be limited; where it is not, events should not be crowded, and a few should be chosen to stand out distinctly as landmarks.

The old-time history book for children was a story of wars and conquests, the horror of war being seldom emphasized except to prove one country stronger than another. The new method of writing aims at showing man as a social being and describing his progress toward better living and better thinking. The new type of children's history places emphasis upon manners and customs, modes of travel, industrial conditions, and the ideals of peoples, all of which is closely connected with a study of geographical locations and govern-

[12] The Cleveland Public Library Open Shelf. February, 1922, p. 10.

ments. Pictorial illustration has become an important factor in children's histories.

The field of history for children is wider than any other class except fiction, and treatment varies between the made-to-order book which gives brief inconsequential accounts and the classic *Stories from Herodotus.* In addition to the biographical approach to history, there is the approach through legend. This is well illustrated in H. E. Marshall's *Scotland's story.*

The first book in American history, by Beard and Bagley, and Wells's *How the present came from the past* illustrate the newer form of history writing for children which emphasizes industrial, social, and civic development. Hendrik Van Loon's *Story of mankind* illustrates an attractive modern treatment of world history for children. In order to catch and hold attention the author has selected spectacular events and has made daring contrasts between the past and the present. Mr. Van Loon's book is illustrated by very clever cartoons by himself which are quite in keeping with the text. While this type may whet a child's appetite for history, the result is a supplementary book rather than one for first reading. An example of a simplified version of world history for children's first reading is *A child's history of the world,* by V. M. Hillyer. An illustration of good selection of material, graphic presentation of an obscure subject, and good illustration from photographs is *Buried cities,* by Jennie Hall. For a brief list of type books on various periods of history and on separate countries, students are referred to the section on Children's books in the *A. L. A. catalog 1926.*

Civics

The books for children ordinarily classed as civics in libraries include some popular treatises, such as *Uncle Sam's secrets,* by Austin, Parsons' *Land of fair play,* and Turkington's *My country,* but for the most part they are more or less

formal descriptions of state and federal constitutions, departments of our own national government, and textbooks on community civics. "As taught today in progressive schools, civics deals with government in action; it is concerned with industry and society as well as with politics; it lays chief stress upon conduct."[13]

Again to quote modern educational authorities:

> "Invention has transformed the world from isolated groups of people into one large community. The telephone, the telegraph, the radio, the steamship, the railroad, and the airplane have not only enabled us to know the people of all parts of the earth but have also necessitated new contacts and interests, and have brought us new problems —social, economic, and political.
>
> "To enable boys and girls to live well under the new conditions is the main reason for the new civics. Its chief purpose is to teach the fine art of living together. And to provide such instruction is the prime function of the school."[14]

To meet this growing interest among children the children's librarian will build up the collection of books classed as civics on a liberal basis and will supplement them with lists and display collections of related books from fiction, travel, biography, history, and useful arts classes. Type books on government and citizenship are: Tappan's *Story of our constitution,* Hill's *Community life and civic problems* and the popular treatises mentioned above.

Books on history and civics tie up with books on travel which portray country background and modes of living.

Reading References

SEE ALSO GENERAL AIDS TO BOOK SELECTION, p. 57.

Becker, M. L. Adventures in reading. Stokes, 1927.
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[13] Hill, H. C., and Pierce, B. L. The teaching of civics. In The Classroom Teacher. The Classroom Teacher, Inc., 1927, v. 11, p. 457-58.

[14] Ibid., p. 457.

ple's lives, p. 91-99, are essays on reading addressed to young people which suggest sequences in books of history and biography and points on style and subject content.

FOLLETT, WILSON. Junior model. Bookman 70:11-14. September, 1929. Reprinted in New York Libraries, November, 1929.
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History and biography, p. 129-35.

GREEN, J. L. Reading for fun. Badger, 1925.
History, citizenship, p. 96-113.

MARTIN, HELEN. Recent fiction for boys. Elementary English Review. 5:36-39. February, 1928.

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——— Three owls; second book. Coward-McCann, 1928.
Includes many reviews of current books in the classes treated in this chapter such as Miss Dalphin's chapter on Hearts of oak in the toy cupboard, Henry Beston's Boys' books, and Mabel Williams' Ventures in biography. Authors, titles, and illustrators mentioned are carefully brought out in the index.

POWER, E. L. A list of books for girls. 4th ed. Wilson, 1930.
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TERMAN, L. M., and LIMA, MARGARET. Children's reading; a guide for parents and teachers. Appleton, 1927.
Fiction, history, biography, and civics, p. 124-37, 161-89, 197.

QUESTIONS AND PROJECTS

FICTION

1. Contrast subject matter, literary quality, and readability of the following:

Moby Dick by Melville with *Cruise of the Cachalot* by Bullen
Barnaby Lee by Bennett with *Jack Ballister's fortunes* by Pyle
Understood Betsy by Canfield with *Rebecca of Sunnybrook Farm* by Wiggin
Young trailers by Altsheler with *Last of the Mohicans* by Cooper
The little wooden doll by Bianco with *The lonesomest doll* by Brown
Master Simon's garden by Meigs with the *Mayflower maid* by E. and A. Knipe
Master Skylark by Bennett with *Prince and the pauper* by Mark Twain
Swiss family Robinson by Wyss with *Robinson Crusoe* by Defoe

2. Write a descriptive note for children's librarians and a second note for children on the following:

   Tom Sawyer—Mark Twain
   Story of a bad boy—Aldrich
   Miss Muffet's Christmas party—Crothers
   Jackanapes—Ewing
   Story of Rolf and the Viking's bow—French
   The Peterkin papers—Hale
   Puck of Pook's hill—Kipling
   Heidi—Spyri

3. What is the appeal to girls in *Becky Landers* by Skinner, *Maggie McLanehan* by Zollinger, *What happened to Inger Johanne* by Zwilgmeyer, *Martin Pippin in the apple orchard* by Farjeon, *Lorna Doone* by Blackmore?
4. What constitutes a good school story? Illustrate points from *Six to sixteen* by Ewing, *Judy of York Hill* by Bennett, *David Blaize* by Benson, *Making the nine* by Dudley, *Two college girls* by Brown, *Young barbarians* by Watson.
5. Read a dime novel of the Beadle type and discuss from point of view of moral influence. To what desirable instincts does it appeal? To what lower instincts? Which influence predominates?
6. What is required of a book for acceptable use as a substitute for the so-called "dime novel" type of book?

BIOGRAPHY, HISTORY, CIVICS

7. Compare three biographies of Lincoln, noting selection of events, author's style with reference to what children like and author's personal attitude toward his subject.
8. Compare the history source readers by Barstow with those by Hart with reference to essentials in history; to children's interests; to the extension of children's interests to original sources.
9. Compare Stephen King-Hall's *A child's story of civilization* with Ramon Coffman's *Child's story of the human race.*
10. What three books of biography would you recommend to older boys and girls who are studying citizenship?
11. Select three books of historical fiction which would be useful in teaching American Colonial history. Give reasons for each selection.
12. Evaluate Harold Rugg's *Changing civilizations in the modern world* from the point of view of modern methods of teaching history.

CHAPTER V

Book Selection

Travel
Science
Occupations
The Arts
Magazines
Picture Books and Others for Little Children

Travel

The child gains his first feeling for country background in picture books such as those by Randolph Caldecott, Boutet de Monvel and Elsa Beskow; from fairy-tales such as Carrick's *Picture tales from the Russian* and Andersen's *The nightingale;* from easy reading books such as Perkins' *The Dutch twins,* Mrs. Sugimoto's *With Taro and Hana in Japan,* and Frank Carpenter's *Around the world with the children.* Being imaginative, and trained in the use of seven league boots and magic carpets by his early reading, at the age of nine or thereabouts, the child is ready to travel over land and sea and enter into the life of foreign peoples. The modern educational idea is that he shall view them not as strange people but merely different from his own, and from others; and modern books of travel are required to convey this attitude.

The earliest form of travel book was didactic in tone; an obliging teacher or relative continually answered the inquiries of curious children. Among those written for American children was the Rollo series by Jacob Abbott. The Bodley

books by Horace E. Scudder were less didactic in tone. These were pleasantly instructive and were popular in their day.

The once useful Zigzag journeys, by Butterworth, and the Boy travelers series by Knox are now out of date in many of their descriptions and pictorial illustrations. In style, the Zigzag journeys follow a commonplace pattern and are dull. The books by Knox contain some legends and anecdotes not easily found elsewhere, but in general their subject matter is too miscellaneous for use in reference service and the volumes are too ponderous to attract children.

The Paul Du Chaillu travel books have been read by several generations. They bridge the gap between the older books discussed above and more modern books which present significant subject matter in clear, direct style, in connection with good pictures, such as *The Arcturus adventure,* by William Beebe, a book not written for children but one which older ones appreciate, and *Your Washington and mine,* by Louise Latimer. Du Chaillu's method was to take boys and girls immediately into his confidence and to relate to them personal experiences. He wrote with personal enthusiasm for his subject, in a direct, picturesque style, and with the same careful attention to interesting details that one finds in *Robinson Crusoe.* Examples of these points are found in the chapter on "Lying in wait for a leopard" in his *Stories of the gorilla country* and in chapter ten in his *Land of the long night,* where he describes his first experience in harnessing and driving reindeer. Travel books, to be attractive to boys and girls, should contain a strong element of adventure and personal heroism similar to that found in the Du Chaillu books, in Bullen's *Cruise of the Cachalot,* Dana's *Two years before the mast,* and Stefánsson's *Hunters of the great North.*

There are a number of travel books written by boys about which opinion is divided: *David goes voyaging,* by young

David Putnam who went with William Beebe to the Galapagos Islands; *Deric in Mesa Verde,* by Deric Nusbaum, the son of the superintendent of the Mesa Verde National Park, and Kenneth Rawson's *Boy's eye view of the Arctic,* which is an account of a trip with Captain Macmillan. These books present actual present-day experiences from a boy's point of view and for that reason serve as an introduction to more meritorious travel books. The Peeps at many lands series represents a type of travel book which is useful for reference service. The separate volumes naturally vary in value because they have been prepared by different writers. All are limited in subject matter but the information given is authentic and is supplemented by illustrations in color. Selection should be made on the basis of need for the material presented.

The best geographical readers for all ages are those which present graphically the everyday life of people through readable, factual text accompanied by illustrations from photographs of actual scenes. Examples are *Asia,* by N. B. Allen in the Geographical and industrial studies series, and *South America,* by F. G. Carpenter.

Books on travel are related to those on history; they also connect closely with books on science, Beebe's, Nansen's, and many others being based on exploration for scientific purposes.

Science

In selecting books of science, accuracy, style, and format are of chief importance. The authority of the author and the date of the material are first investigated. The book itself should appear inviting and prove readable to children.

In his preface to *Everyday mysteries,* the first volume in his Young people's shelf of science series, Edwin E. Slosson says:

"These books are intended to be read rather than to be

studied. They are not designed to be tasks, but recreations. They do not follow the conventional classification of the college, but treat of natural and industrial processes from a novel and practical viewpoint. They show that science is not a remote and recondite study but a part of everyday life, the unseen foundation of all we see and do."[1]

This statement expresses a modern view among writers and specialists which is gradually becoming realized in the books on both applied and natural science in children's libraries. To quote Mr. Slosson further:

"The new views of science that sometimes seem difficult and disconcerting to us elders who have been brought up on the old-fashioned theories, are often clearer and simpler than the old when they are presented directly to the fresh and unbiased minds of the younger generation. The modern gasoline motor is easier to understand than the older steam engine, and it is simpler to think of the electric current as a stream of electrons flowing through a wire as water flows through a pipe than to think of it as a transmitted strain in a hypothetical ether. See how readily the youngsters take to the mechanics of the automobile and the workings of the radio."[2]

Everyday mysteries, as its title suggests, discusses "doorbells and their relatives," "fixing the clock," "something about soap," "pots and pans," "cooking by sun rays," and other subjects made delightful by the author's ability to relate the unknown to the well known.

The earth for Sam, by W. Maxwell Reed, formerly Professor of Astronomy at Harvard University, illustrates a modern presentation for children of the geological history of the earth and its animals. This book is serious in content and yet written in a light vein for a nine-year-old boy. The illustrations are of two kinds, mostly serious but with a sprinkling of humorous ones.

The translations and adaptations made by Florence Bick-

[1] Abbot, C. G. Everyday mysteries. Macmillan, 1923, p. vi.
[2] Ibid., p. v-vi.

nell from the writings of Henri Fabre have been a distinct contribution toward popularizing science for children. Although foreign to a degree and not brought down to the present, they deal with pleasant familiar things of interest to children. *The story-book of science* gives accounts of rocks, plants, flowers, fruits, and the sea. *Our humble helpers* tells about cats, dogs, sheep, cows, pigs, horses, chickens. *Secret of everyday things* explains all about matches, bread, air, sound, and other physical phenomena. Some examination and comparison of the various volumes listed under the original author's name, Fabre, in Wilson's *Children's catalog* will give students examples of good selection of subject matter and fair style of presentation.

Among the books of science are many readable ones on nature subjects which present interesting subject matter informally in text that includes many anecdotes. Examples of this type are *The disappointed squirrel,* by W. H. Hudson, *The children's book of birds,* by Olive Thorne Miller, the Nature series by Dallas Lore Sharp, and the various books written for boy scouts by Ernest Thompson Seton. Books of this type should be chosen for the style in which they are written as well as for their accuracy because they are important taste-forming books. They are closely related to the stories of animals which are classed in fiction, to nature essays, and to biographies of scientists and nature lovers, such as *The story of my boyhood and youth* by John Muir, and *Far away and long ago* by Hudson.

Turning to special subjects, the type book chosen is Isabel Lewis' *Astronomy for young folks.* This is an admirable, simple, straightforward scientific presentation for a fourteen-year-old child. The author definitely limits herself to descriptive astronomy, discussing first the constellations by months from charts, and following with such subjects as "The milky way," "The rings and moons of Saturn," "Is the moon a dead world," "Comets," "The earth as a mag-

net." A few mathematical calculations are given in separate tables at the end.

Another type of presentation which students may wish to contrast with Miss Lewis' book, is William Tyler Olcott's *Book of the stars for young people.* This is less comprehensive and in story form. Many legends and myths are included and the illustrations, aside from the maps and diagrams, are reproductions of classic statues and paintings. Mary Proctor's *Young folks' book of the heavens* is more comprehensive in content, similar in style, and equally authentic.

Modern inventions in science are followed eagerly by young people who naturally dream of great accomplishments. Michael Pupin's *From immigrant to inventor,* Meadowcroft's *Boy's life of Edison,* and Darrow's *Masters of science and invention* are books which illustrate suitable selection of subject matter presented vividly, although often in ordinary language.

In the field of engineering, Bond's *American boys' engineering book* (1918) is widely read. This is not a recent book but a basic one. It leads to such books as *Pick, shovel and pluck,* and *With the men who do things,* published by the Scientific American Publishing Company; also to popular, scientific periodicals such as *Popular Science, Nature,* and the *National Geographic Magazine.* The last should be studied for its graphic illustrations of science subjects in general.

Among books on aviation, personal accounts are again popular. Lindbergh's *We,* Byrd's *Skyward,* and Amelia Earhart's *20 hrs. 40 min.; our flight in the Friendship* are probably the most outstanding in this class. Books on the history and theory of aviation, and the construction and use of airplanes, including models, are being produced too rapidly to say that this one or that is best. A recent satisfactory one is

Hamburg's *Beginning to fly.* It goes without saying that books in this class appeal strongly both to girls and boys.

Space will not allow the discussion of type books in all branches of science but the principles developed here with reference to books on general science, astronomy, inventions, engineering, and aviation can be applied to books in other special classes. To repeat, the qualities required are accuracy, readability, and attractive format, and in the latter, pictorial illustration plays a large part.

Occupations

This section will be given to brief discussions on points of value in books on children's *games and parties, etiquette, sports,* children's *plays* and simple *handicrafts.* The criteria will be applied chiefly to points on format, suitability and arrangement of subject matter, clearness with which directions are given.

Games and parties. Books on children's games are usually planned for workers with children and require further selection of material included for different age and sex groups. The arrangement and indexes should assist in this selection. The following are points for observation: Are games quiet or active, indoor or outdoor in type? What numbers of children are required? What preparation? What is their degree of difficulty? Does the book contain singing games and, if so, are they based on folk songs of value to children? Does it include charades, riddles, conundrums or any other forms of guessing contests? Are there suggestions for parties or other forms of entertainment? After this examination of the book the criteria listed above should be applied. Two satisfactory books are *Games for the playground, home, school and gymnasium,* by Jessie Bancroft, and *My book of parties,* by Madeline Snyder.

Books on *magic* should be examined for points on their

safe use by children. Occasionally the tricks listed require the use of fire, electric current, and chemicals for their performance.

Etiquette. Two popular books on *manners* and *social usage* for children are *Etiquette, jr.,* by Mary Clark and Margery Quigley, and *Manners for boys and girls,* by Florence M. H. Hall.

Sports. The best books on athletics for children are those by successful exponents in the various fields, provided they are sufficiently simple in style to be enjoyed and have no offensive features. They should be written in the spirit of fair play and should not be overloaded with slang. Good examples are Walter Camp's *Football without a coach* and Helen Wills's *Tennis.* Paul Withington's *The book of athletics* discusses briefly football, track athletics, baseball, rowing, hockey, soccer, wrestling, lacrosse, basketball, and golf, from the point of view of American players.

Plays. This subject includes selection, costuming, and production of both formal and informal children's plays and marionette and puppet plays. The criteria applied to books on games and parties is also applied to books in this class with emphasis on content, style, and degree of difficulty. A play may offer children the opportunity to make beautiful language their own, or may dull their taste with weak, meaningless text. The qualities required are inspirational subject matter, imaginative appeal, and dramatic action, expressed in fine, simple language. These are not difficult to find because there are a large number of books from which to make a choice. A good selection has been made in *Realms of gold in children's books* by Bertha Mahony and Elinor Whitney.

Handicrafts. The best books on handicrafts are not merely occupational but are aids to conscious effort to construct for a definite purpose. They are practical handbooks for boys' and girls' own use which are specific in subject

matter, accurate, and clear in their directions. They also suggest "things to do" which appeal to the imagination and encourage initiative. Examples are Wheeler's *Woodworking,* Hall's *Boy craftsman,* and Snow and Froehlich's *A hundred things a girl can make.*

It is important that the subjects treated should be of current interest and the methods modern. These points should be observed especially when selecting books on hand-work for girls. Some of the subjects most frequently presented in books on handicrafts for boys and girls are carpentry, sewing, weaving, basketry, photography, block printing, painting, drawing. More advanced treatment of these and similar subjects will be found in books classed in fine arts, primarily adult, but suited to children's use. Building model boats, airplanes, and radios is discussed in connection with the books listed as *Science.*

The Arts

A children's librarian should depend very largely upon a collection of picture books and illustrated editions of children's classics in developing art appreciation among children. If possible she should have duplicates of the best ones, for use with adults who come to the room for material on art subjects. The books of information which she places on her fine art shelves are chiefly elementary adult books on drawing, painting, sculpture, music, and amusements, chosen primarily for children's reference use. These are selected with the following points in view: authority, simplicity of style, arrangement, entry under specific subject, indexes, pictorial illustration, and general format. The books prepared for children, particularly those on picture study, are likely to be sentimental in treatment and written down.

Vernon Blake's books on drawing are both instructive and inspirational. *The way to sketch* illustrates his style, which is simple and dignified, and his method of giving children

fundamental principles and motives for creative work. There is a strong contrast between this book and one like *Drawing made easy,* by Lutz, which merely encourages imitation for amusement.

How music grew, by Marion Bauer and Ethel Peyser, while encyclopedic in the volume of facts presented, is a fairly successful attempt to help young people understand and love music. Beginning with primitive man's first cries of joy, the authors trace the development of man's expressions of emotion by means of music. The first half of the book is given to forms of composition and musical instruments; the last half is chiefly biographical. A good treatment in story form of musical interests for little children is *Alice in Orchestralia* by Ernest la Prade.

Wonder tales of architecture, by L. Lamprey, is fiction against an actual art background. Through slight stories children participate in the building of the Pyramids and the Acropolis, hang a beacon light in the Lantern Tower at Ely, play with the pigeons of San Marco, and hear the Great Bell of Moscow. It is an introductory book, similar in style to the author's stories of the days of the craftsmen, *In the days of the guild* and *Masters of the guild.* For material on the art of the craftsmen a useful technical book is *The history of everyday things in England,* by Marjorie Quennell and C. H. B. Quennell. This is usually classed in history. Katharine Gibson's *Goldsmith of Florence* is the fascinating story of the great craftsmen, from medieval times to the present day, written for the enjoyment of children. Benvenuto Cellini, the master craftsman, gives the book its title.

Closely related to the books on fine arts and classed with them in some libraries are collections of stories and descriptions which have been used among children by workers in art museums. Examples are Anna Chandler's *Pan, the piper, Magic pictures of the long ago,* and Katharine Gibson's *Golden bird.*

There is a brief list of books for children on the separate subjects classed as Fine Arts in the *A. L. A. catalog 1926,* pages 872 to 877.

Magazines

In America, emphasis has been placed on books rather than on magazines for children and the latter are very little read by children under ten years of age. There is some demand in libraries from parents for magazine material for little children for home reading but practically none from the children themselves.

Several studies of the character of the magazine reading in which elementary and high school pupils engage have been reported by Dr. Gray.[3] Magazine reading increases rapidly in the early teens both among boys and girls but particularly among girls. Those read are obtained chiefly in the home, from friends and the corner newstand, and the general standard is low. This is no doubt partly due to the fact that cost of production has increased to a point where meeting accepted library standards as to what children and young people should read is almost prohibitive in view of sales to members of non-earning groups. The remedy is prompt recognition on the part of children's librarians of good material, education toward a more critical attitude on the part of parents, teachers and librarians, and the development among the children of discriminating readers.

A survey made in 1928 of a group of elementary school libraries and children's rooms in large and small public libraries revealed general use of the following juvenile titles:

St. Nicholas[4]
Boy's Life
Popular Mechanics
Youth's Companion[4]

[3] Gray, W. S., and Munroe, Ruth. The reading interests and habits of adults. Macmillan, 1929, p. 110-114.

[4] In October, 1929, the *Youth's Companion* was absorbed by *Amer-*

American Boy[4]
American Girl
Popular Science
Child Life

Others found in fewer centers were:

Nature Magazine
Current Events
Music and Youth
John Martin's Book
Junior Red Cross News
The Horn Book

Adult titles which had proved useful were:

National Geographic
Literary Digest
World's Work
Illustrated London News
Asia
Hygeia
Art
Scientific American
Radio News

There is need for an aviation magazine for older boys and girls which is not too technical and which omits sensational fiction. At present choice must be made from adult publications, none of which is entirely satisfactory for children's use.

Since magazine reading is fundamentally a teen age activity, few children's magazines are needed for children's room use and the list may include some intended for adults. In applying the criteria for judging books, to magazines, points 2, 3, 4 and 5 are emphasized. The chief features to be avoided are a too scattered content, poorly written or un-

ican Boy and a new publication appeared under the title *American Boy*. Early in 1930 the *St. Nicholas Magazine* which had been published for almost fifty-six years, first by Scribner and later by the Century Company, was purchased by the Scholastic Publishing Company of Pittsburgh, publishers of the *Scholastic*, a national high school magazine intended as a supplementary text in English and the social sciences.

wholesome fiction, coarse humor, and poor art in illustration and general make-up. Objectionable advertising matter is also an important consideration.

Picture Books and Others for Little Children

Books for little children are measured by all the criteria applied to other children's books but with new emphasis upon simplicity in style. But while simplicity is essential it does not follow that the standards of literary quality required are necessarily lower than those demanded of books for older boys and girls. Little children's interests are more limited than those of older children; they read more slowly, and they read and re-read their books by text, by pictures, and by other ways invented by themselves. As a result comparatively few titles are required for their use and a higher standard of selection can be maintained than would be possible if more books were sought by them.

The tendency to instruct children through their pleasure reading has died out somewhat with reference to older children but the little children have yet to escape if rows of didactic primers and readers on library shelves are any evidence. Among desirable books for little children which meet educational and literary requirements are picture books, realistic stories which are easily read, and simple fairy-tales.

Picture books should be considered with reference to standard literary requirements with special emphasis upon format and illustrative content. A child's first interest in books is in illustrations and his earliest impulse to read is inspired by a desire to know what stories pictures tell. Therefore, library picture books should invite to reading by providing some suitable reading text.

In selecting picture books for children, artistic quality is of prime importance and since there are so many fine books at reasonable prices, there is no excuse for the purchase of poor ones. The requirements are suitable selection of sub-

ject matter and good drawing, artistic arrangement of detail, and appropriate coloring. The selection of picture books in the *A. L. A. catalog 1926* includes variety of subject and treatment by both American and foreign artists. This list needs to be supplemented since a considerable number of distinctive books have appeared during the past three years. The discussion which follows is based on a few outstanding books which may fairly be considered as types.

The *Caldecott picture books* rank very high in actual use with children. The artist's pictures are excellent in drawing, and delicate, yet distinctive, in color. They express the gay spirit of simple text chosen from old English nursery rimes and ballad poetry which children should know. The action in the pictures tells a story to children who are unable to read and helps them to memorize the lines. In this manner delightful paths to reading are opened and *The three jovial huntsmen, A frog who would a-wooing go, The farmer's boy, The diverting history of John Gilpin* and other singing verse, become associated in children's minds with lovely English lanes, farm pleasures, and animal companions, all in artistic settings.

The *Leslie Brooke picture books* illustrate familiar nursery rimes and folk-tales, such as *Ring o' roses, Tom Thumb,* and *The three little pigs.* They are simple in content and in line, and full of whimsical humor. For these reasons they are greatly enjoyed by the youngest children. *Johnny Crow's garden* and *Johnny Crow's party* are pictures with brief captions only and are very popular.

The *Walter Crane picture books* excel in decorative detail and fine coloring. The text, which consists of old folk-tales, has not been edited to any extent for children. These picture books are most enjoyed by children eight and nine years old, and by adults.

Boutet de Monvel interprets French children to other children in delightful line and color, and with simple and de-

scriptive text. His *Joan of Arc* is introductory history as well as a most artistic and delightful picture book.

The *Kate Greenaway picture books* present quaint little figures which are in reality children of today and everyday in masquerade. Delicately colored and moving with precision in their flowered dresses, their wide hats and bonnets, their ribbons and ruffles, they introduce a lovely world of refinement which little girls of the doll age especially enjoy. The text which accompanies the pictures is of secondary interest.

The *Palmer Cox Brownie books* present fairy-land to little children, and the pranks of these merry-making elves are innocent and entertaining. The grotesque in pictures is represented by Gelett Burgess' *Goops and how to be them,* Bannerman's *Little black Sambo,* and Carrick's *Picture tales from the Russian.*

Edward Lear's inimitable nonsense rimes and pictures, which are great favorites with children, are published in several forms. Some of the titles are *Book of nonsense, Nonsense songs,* and *Nonsense books.* The Lear picture books are like none other and are, to quote John Ruskin, "surely the most beneficent and innocent books yet produced." The author-artist tells his own story on the title-page to his *Book of nonsense,* which reads:

> *"There was an Old Derry Down Derry*
> *Who loved to see little folks merry*
> *So he made them a book*
> *And with laughter they shook*
> *At the fun of that Derry Down Derry."*

Among modern picture book makers the author-artist William Nicholson bids fair to become the successor of the Caldecott Brothers. His *Clever Bill* and *The pirate twins* are artistic in every detail and highly amusing. Wanda Gág has produced a picture book of real charm and originality in her *Millions of cats.* The C. B. Falls' *A B C book* is an excellent example of wood block printing in color combined

with respectful treatment of subject matter. Other recent books suggestive for comparison are Emma L. Brock's *Runaway sardine,* Rachel Field's *An alphabet for boys and girls, Miki,* by Maud and Miska Petersham, *The magic flutes* by the Czech artist, Rudolf Mates, and those by the Swedish artist, Elsa Beskow.[5]

Other books for little children. Besides picture books, many easy reading books are needed for the little children's shelves in the children's library. The books available are chiefly primers and readers prepared for school use in teaching reading; but with the changes in modern methods to the use of several books in place of one textbook, the school book is becoming more and more attractive in content and also in format, and substitutions of a whole or a connected story are now possible.

As a rule, libraries buy a selected list of primers and readers intended for the first three grades in the elementary schools. Beyond the third grade library children should usually be given complete text only. The readers and primers selected should introduce, in a good vocabulary and in artistic format, folk-tales, realistic stories of animals and the everyday doings of children, rimes, jingles, and childlike poetry because these subjects and forms of writing meet the interests of children under nine. Good examples of easy reading books are the long popular Free and Treadwell *Primer* and *First reader.* Modern readers which are based on a standard word list and which intentionally avoid a textbook type of title are *Peggy stories,* by Mildred Batchelder, *The F-U-N book,* by La Rue, and *Bobby of Cloverfield farm,* by Orton. The Peter and Polly series by Rose Lucia are very satisfactory easy reading books because they offer variety of every-

[5] For foreign picture books see *Children's books from twelve countries,* selected by the Section for Library Work with Children, American Library Association, A. L. A. (1930).

day experiences of children in a continuous narrative form which children enjoy.

Other titles which are popular among little children and which meet adult standards are Beatrix Potter's *Tale of Peter Rabbit,* Lefèvre's *The cock, the mouse and the little red hen,* Hopkins' *The sandman; his farm stories,* Clark's *The poppy seed cakes,* Bianco's *Little wooden doll,* Stevenson's *Child's garden of verses* (the Rand McNally edition with colored illustrations), and Baldwin's *Fifty famous stories retold.* The easy reading book should be well illustrated and there should be no conscious transition from picture books on the part of the children using them.

One of the most complete collections for reading aloud to children in family or school is Scudder's *Children's book.* It is a treasure house of delightful fables, myths, old fairy-tales, poems, ballads, and stories from Andersen, the *Arabian nights entertainments, Gulliver's travels,* and other rich literary sources for children. Another fine collection is Mary Hutchinson Hodgkins' *Atlantic treasury of childhood stories* which contains fifty-four folk and fairy-tales, realistic and historical stories of various nations selected with fine discrimination and presented in excellent versions.

The Bible should be kept especially in mind to recommend for reading aloud in the home, as well as the many excellent collections of poetry for children, such as Edgar's *Treasury of verse for little children,* and others mentioned earlier in the discussion on Poetry.[6] Books for reading aloud do not constitute a separate class but there are a few which seem to require oral presentation for their interpretation if they are to be received at the age when they will be most enjoyed. Examples are Kingsley's *Water babies,* Kipling's *Jungle book,* Harris' *Uncle Remus, his songs and his sayings,* and Carroll's *Alice's adventures in Wonderland.* While these

[6] See p. 50.

books are childlike in spirit they present difficulties in length, language, or formality of style.

In making a selection of books for little children's shelves the rule is to duplicate standard books rather than to buy widely of mediocre books. From fifty to seventy-five titles will offer little children wide variety and permit a children's librarian to keep her selection to books which measure up to the standards here presented.

Chapters 3, 4, and 5 have treated the problem of book selection from the point of view of the application of specific criteria required of all books for children to type books in the main divisions of forms of literature and of subjects most in demand in children's libraries. The selection of *reference books* will be considered in Chapter 9 on Reference service.

Reading References

SEE ALSO GENERAL AIDS TO BOOK SELECTION, P. 57.

American Library Association. Readers and primers; a selection for use in children's rooms in public libraries. A. L. A., 1929.

Briggs, E. D. Selecting readers and primers for use in library children's rooms. Library Journal, June 1, 1930.

Field, W. T. Guide to literature for children. Ginn, 1928.
The illustrating of children's books, p. 140-53.

Gardner, E. E., and Ramsey, Eloise. Handbook of children's literature. Scott, Foresman & Co., 1927.
Geography and travel, nature books and stories, practical books, picture books, p. 136-46, 150-66.

Green, J. L. Reading for fun. Badger, 1925.
Geography, science, p. 54-95.

Moore, A. C. Cross-roads to childhood. Doran, 1926.
Special attention is called to chapter seven, Picture story books, and chapter eight, Leslie Brooke.

——— Three owls. Macmillan, 1925.
Includes many reviews of books in the classes treated in this chapter such as Picture book countries, p. 132-46, Kate Greenaway, p. 173-78, Randolph Caldecott, p. 178-81. See also notes on artists, p. 352-55.

——— Three owls; second book. Coward-McCann, 1928.
See Survivals in books of travel, p. 205-07, and the sprightly summary of books on manners for young folks by Margery Quigley, p. 133-38.

TERMAN, L. M., and LIMA, MARGARET. Children's reading; a guide for parents and teachers. Appleton, 1927.
Picture books, art, music, travel, nature study and science, occupations and amusements, p. 95-100, 152-57, 189-96, 198-254.

WHITE, GLEESON. Children's books and their illustrators. In The International Studio. Special winter number 1897-98.

QUESTIONS AND PROJECTS

TRAVEL

1. Select five books of fiction with foreign country background. What is their value to children?
2. In what ways do books on travel and books on science overlap? Illustrate by specific titles not mentioned in the discussion.
3. Compare style and treatment of subject matter in the Little journey series, by George and others, with style and treatment of the same subjects by Frank Carpenter.
4. To what extent should legends be introduced into books of travel for children? Give reasons.
5. Select two early books on exploration for boys of twelve. Give reasons for your choice.

SCIENCE

6. Compare the author's treatment of subjects in *Kindred of the wild,* by Roberts, with that in *Wild animals I have known,* by Seton, and *Wilderness ways,* by Long.
7. What simpler types of nature books may lead boys and girls to read nature essays, such as those by Burroughs, Thoreau, and Van Dyke?
8. Suggest books, like Beebe's *Jungle peace,* that may lead to the reading of adult books on scientific exploration.
9. How far should requests for information on recent inventions and scientific progress be met by magazine articles? Give reasons.

THE ARTS

10. Compare the story of the Rhinegold as told in McSpadden's *Stories from Wagner* or Chapin's *Story of the Rhinegold* with Church's version in *Heroes of chivalry and romance.*
11. What reading connections can you see between the library and a local school orchestra?
12. Should biographies of artists and musicians be classed with books on art or with biography? Give reasons.

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PICTURE BOOKS

13. Make an original choice of a narrative poem which would serve as attractive text for a picture book. Indicate episodes for illustration and make a choice of treatment from the work of well-known illustrators.
14. Why is correct drawing a prime requisite in picture books for children?
15. When you have opportunity, observe if children like wood-cuts, and the reasons for their attitude.
16. To what extent is humor an element in picture books? What forms are included? What form is most abused?
17. If possible, observe the influence of colored illustrations on children's choice of books.
18. What are some of the newer forms of art represented in children's picture books? Illustrate.

CHAPTER VI

Children's Book Collections

Basis of Selection of Collections
Acquisition
Classification
The Children's Catalog
Maintenance of Collections

In buying books for children's libraries, the problem is twofold: to buy initial collections and to maintain existing ones. Both operations require that the person making the selection shall have a wide knowledge of the field of literature for children and the ability to fit books to conditions existing in the districts to be served.

In the preceding chapters on book selection, principles of book evaluation were discussed from the point of view of contents of books and their relations to children generally. The discussion is continued with special reference to the problems involved in the purchase and maintenance of collections of children's books for use in separate children's rooms and school libraries.

Basis of Selection of Collections

The points for consideration in buying an initial collection of books for any type of children's library are: clientele, book fund, relation to other collections, book values, facilities for personal work, materials available for purchase, and editions.

Clientele. The *number of children* in a library district, their *age* and *sex,* influence decisions regarding the propor-

tions of books purchased in the various classes. The facts required can be gained approximately from the school attendance records. Large numbers of little children are usually found in new residential districts in cities, and in industrial centers where the population is largely foreign. This situation calls for emphasis on picture books, fairy-tales, and easy reading books. The relative number of older boys and older girls influences particularly the character and amount of books needed in fiction and the handicrafts classes.

Nationality and *race* influence mode and type of reading and therefore library selection. Jewish boys and girls are inclined to read serious books on mature subjects, and Italian children who live most naturally out-of-doors under sunny skies read reluctantly but enjoy picture books, poetry, and fairy-tales. German American children make wide use of books on handicrafts which Jewish children largely ignore and from which Italian children choose few except those related to arts, such as wood carving, metal designing, and painting. The Czech children read history and biography vigorously. The Negro children want fairy-tales, Bible stories, biography, and poetry. Probably the greatest readers of fiction are found among native American children. These illustrations are given to indicate a few natural tendencies and to suggest the value of observation of children's reading in connection with a study of their racial backgrounds.

Home, school, and *community* interests widely influence both the *type* and *quantity* of books read, and the general intelligence of the community and its reading experience affect the *grade* of books purchased. A study of children's home life is important in discovering their inhibitions and interests. Do they sew, bake, sell papers, or make gardens? Do they belong to Boy or Girl Scouts or other organizations? What books, newspapers, and magazines are read in the home? What are the fathers' and mothers' chief interests?

The local school curriculum including extra-curricular

activities should be studied for subjects for reference books and those to build upon in extending general reading interests.

General community interests are those aroused by civic enterprises, such as public exhibitions, pageants, swimming pools, playgrounds, and commercial ones, such as billboards, movies, circuses, and airports. Economic conditions in the community largely determine how much time children have for reading, at what ages they leave school for work, how many are likely to go to college, how far books can be purchased for home libraries—all of which influence quantity, types, and grades of books purchased by the library.[1]

The book fund. In building and maintaining a collection it is very important that the selector should be assigned definite amounts of money at specified intervals. The children's librarian who is given permission to buy books in small amounts at irregular intervals is often placed in the position of the housekeeper who is forced to buy food in small quantities at the corner grocery—because she can never plan ahead; she is never sure as to what she can afford to buy.

The amount of money available must be made to cover the needs but should not be spread too thin. If the sum is limited, a library must decide upon the amount of service it can offer and where to place its emphasis. For example, if only limited funds are available it may be best not to encourage first grade children to attend. On the other hand, the book fund is intended to be expended impartially and no one class of readers should be allowed to monopolize it.

Besides determining the purchase of new titles, the amount of the book fund controls the duplication of titles and choice of editions. A limited book fund often necessitates a choice

[1] These points will be discussed more specifically, in relation to their effect on children's reading, in Chapter 9 on Reference service and Chapter 10 on Reading guidance.

between a new title and a duplicate of an older one. In connection with this last point, it is poor economy for a library to go to the expense of purchasing, cataloging, and shelving many books which are not good enough to be kept in the collection from one to three years. New books are important in keeping a collection alive but very often when choice is between a new title and a duplicate of an accepted standard book, the wiser choice is with the latter.

The primary purpose of the library to develop general reading interests from specific interests must be kept in mind when determining what part of the initial book fund shall be spent for reference books. Worthwhile reference works require time and thought in the making and are expensive but they last longer than the ordinary trade books bought for circulation purposes and require less duplication. Cheap reference works are often compilations of old material gathered from books after their copyright has expired. For this reason, reference sets, especially those sold by subscription, should be carefully investigated with regard to actual date of material and actual authority.

Books required to meet the calls for holiday material, and those on subjects studied seasonally, or spasmodically, may be purchased as reference rather than circulating material and used within the room or issued for short loans. This is an economical arrangement which lessens expenditure for books used only occasionally.

The average cost per volume of books used for circulation purposes is approximately $1.75. This estimate varies somewhat with numbers of books purchased and distance of the library from publishing centers. Average cost per book is a point on which statements vary.

Relation to other collections. The proximity of a children's collection to others, and to adult collections, determines the number of adult books purchased for children's use, the purchase of unusual books, and duplication generally.

A children's room in a small library is usually located near to the adult collection where it can borrow adult books when needed. A children's room in a library located near a school where there is an adequate library will not need to spend as much money for reference books or for required reading as one near a school that lacks a library. An Art Museum or Natural History Museum library for children in a city should assist the public library by providing expensive books and illustrative material in their special fields.

Book values. The relative value to children of different classes of books represents their place in a library collection. Books of information in demand in connection with school problems are important but they should not be allowed to crowd out inspirational literature of more lasting value. Children's librarians are often told that it is useless to buy any book, however good, that will not be read. They should remember that it is easy for an adult to underestimate children's appreciation and that experience has proved that the majority of children will read the best books when they are placed before them attractively. The forms of writing especially liked by children have been brought out in the preceding chapters on book selection.

Personal service. The amount and character of personal service offered by a library in connection with its book collection is a factor in determining how many books are needed and how high a standard can be followed in their selection. Books such as *The story of a bad boy,* by Aldrich, and *Careers of danger and daring,* by Moffett, speak for themselves by means of their titles and general appearance; others, such as *Puck of Pook's Hill,* by Kipling, and *The Peterkin papers,* by Hale, are approached by children with caution; still others, such as *Tales of a grandfather,* by Scott, and *Six to sixteen,* by Ewing, are uninteresting until proved otherwise by a few words of description from a children's librarian. An efficient children's librarian gets large

use from a few books because she knows their contents thoroughly; never wastes a book by giving it to the wrong person; knows ways of keeping books moving.

Materials available. It is unwise to buy poor books in order to have all subjects represented in a collection or to carry out any theoretical plan of proportionate buying. A collection is never *balanced* by poor books and no information is better than misinformation. When making up an order, any standard elementary school list or a classed list such as *Realms of gold in children's books,* by Mahony and Whitney,[2] will prove helpful in checking to see how far subjects have been covered.

Editions. Aside from their content, the physical make-up of books must be considered from the standpoint of eye strain in reading, general attractiveness to children, and durability. The fact that children's classics appear in so many different editions emphasizes the importance of selection. Some desirable points are: clear type properly spaced; paper soft in tone; margins sufficiently wide to permit rebinding; flexible sewing of sections to a separate back strip; cloth binding which is suitable in color and hard in surface. Editions have been carefully considered in the buying lists prepared by the American Library Association and by most libraries. The Carnegie Library of Pittsburgh has made a list of desirable cheap editions. Books bound in boards are usually so indicated in library lists and in publisher's circulars. If standard, these can be bought rebound in cloth from the firms that specialize in reinforcing books for library use. Examples are the Palmer Cox *Brownie books* and Nicholson's *Clever Bill.*

The selector should buy in attractive editions those books which are permanent in value, but should not overemphasize *editions de luxe.* Attractiveness to a child means a cover in

[2] Mahony, B. E., and Whitney, Elinor, eds. Realms of gold in children's books. Doubleday, 1929.

bright but not glaring color, pages in which the type is clear and which appear to include conversation, pictures which tell a story—if colored so much the better. The too elaborate book in tooled binding with marginal scrolls, heavy page paper, and illustrations draped in tissue paper annoys child readers. Textbooks or books in textbook style and appearance should be avoided. The modern textbook is growing more and more attractive but it rightly presupposes interpretation by a teacher and therefore belongs chiefly in the classroom.

The selector of children's books should also avoid buying many titles of children's classics in uniform editions or in uniform binding. Early associations with books carry far into adult life and emotional attitudes are influenced by color, form, and separate impressions. A child's memory of the format of *Alice's adventures in Wonderland* and *The jungle book* should be distinct, not merely as a matter of sentiment but because of the influence of all early impressions on reading taste and liking for books.

The lists which follow will aid in the selection of a basic collection.

American Library Association. A boy's book list, 1928. A girl's book list, 1928. A. L. A. (Prepared by a committee of the Children's Librarians' Section.)

——— Children's books for general reading; selected by Effie L. Power for the Children's Librarians' Section of the American Library Association. rev. A. L. A., 1929.

A buying list of 300 titles. Gives author, title, publisher, and price; no annotations.

——— A. L. A. catalog 1926. A. L. A., 1926.

An annotated basic list of 10,295 books. Edited by Isabella M. Cooper. The section on children's books will be found helpful in making purchases.

Beust, Nora, comp. Graded list of books for children. A. L. A., 1930.

Carnegie Library of Pittsburgh. Inexpensive books for children. 2d ed. Pittsburgh, Carnegie Library, 1927.

Includes books which cost $1.25 and less. Entries are grouped under Picture books and nursery rimes; Other books for younger children; Books for older boys and girls.

Children's catalog; ed. by Minnie E. Sears. Wilson, 1930.
Entries are under author, title, main and analytical subject headings. Annotations have been generally included which in most cases are signed.

A $500 school library; prepared by the librarians in the elementary schools of Long Beach, California. Wilson Bulletin 15:346-51. November, 1928. Also in National Education Association Journal 17:187-89. June, 1928.

HUNT, C. W. First 300 books for a children's room. New York State Library Bulletin, no. 830, 1925.

HUNT, HOPKINS, and MATHIEWS, eds. The bookshelf for boys and girls, 1929-30. Bowker, 1929.
A commercial list which is revised each year. Books are arranged somewhat by age and also by subject. Contains a good selection of current books.

MAHONY, B. E., and WHITNEY, ELINOR, eds. Realms of gold in children's books. Doubleday, 1929.
A commercial list of high standard; being the fifth edition of the list of *Books for boys and girls* previously published by the Boston Bookshop for Boys and Girls. Books are listed under subject and indexed by author and title. Publisher and price are given. There are annotations and some biographical material on authors.

TORONTO (Ontario) PUBLIC LIBRARY. Boys and Girls House. Books for boys and girls; being a list of 2,000 books which the librarians of the Boys and Girls Division of the Toronto Public Library deem to be of definite and permanent interest, with annotations and descriptions. Toronto Public Library, 1927.
This includes 2,000 carefully selected children's books. Annotated.

Summary. To illustrate further some of the points brought out in the discussion on basis of selection of collections, the following problem is analyzed. Two thousand dollars is available for the purchase of children's books for a new library in a factory town near a large city. The juvenile population is approximately 2,000 and is divided between the

children of factory workers and others, the first group forming 60 per cent of the whole. There are several foreign groups, but English is generally spoken and read by the children. How shall this money be spent? The following is one solution:

Budget 500	volumes fiction @ $1.75	$ 875.00
250	picture books, fairy-tales and easy reading books @ $1.50	375.00
300	volumes classed books @ $2.25	675.00
15	volumes reference books @ $5.00	75.00
Total 1,115	volumes	$2,000.00

The books of fiction may reasonably include 250 different titles, 50 of this number being recent books. This allows some duplication of at least 100 titles. Thirty-five separate colored picture books by the best artists, from 1 to 3 copies of 40 titles in easy reading books and the same duplication of 60 titles in fairy-tales will fill the quota given in the second item in the budget. In this first order there should be very little duplication of books in the remaining classes. The reference books may include one children's encyclopedia and 5 or more books on miscellaneous subjects. Titles of desirable types of reference books have been suggested in Chapter 9.[3]

It is not always desirable to buy an entire collection for a new district at one time. One plan is to leave approximately one-fourth of a liberal fund unassigned until there has been some actual contact with readers and an opportunity for them to make known their interests and needs. This last fraction of the book fund should be used gradually to fill

[3] See p. 196 ff.

in gaps in subjects and to purchase books to meet new and special demands.

Acquisition

Acquisition is one of the special subjects covered very fully from the point of view of the general library by Mr. Drury[4] who defines it as "the process of selection and acquisition up to the delivery of the book to the catalog department."

In the small library the best method of procedure for the children's librarian is to make up her list of books in duplicate, on sheets, listing each publisher's books separately, and giving author, title, volumes when more than one, edition when more than one, and publisher's list price. Copies of this list may be sent to the separate publishers asking for estimates, or to a jobber who will provide the entire collection. In either case the estimate given is usually in the form of a statement of discounts which can be allowed from the prices listed.

In large library systems the responsibility of a children's librarian usually ends when selection has been made and an order card has been sent to the librarian's office or to the acquisition department.

The first important consideration in both the small and large library is that there should be a definite fund for children's books which can be systematically distributed throughout the year, by month or by quarter, with enough leeway to provide for the many new titles which appear between September and January, and for a large order of duplicates for use at the opening of the school year when needed and when there is space in the library to handle books in quantity.

Book order routine. The children's librarian is responsible for the selection of *titles* and also for the selection of *editions*. In a large library system an *edition file* is one of

[4] Drury, F. K. W. Order work for libraries. A. L. A., 1930.

her most important tools. This may be made by cards provided for that special purpose, or from canceled order cards, but it should be full enough to identify all editions of all separate titles approved for purchase. There should also be space on the edition card for occasional additional entries, such as "No longer buying," "For limited duplication," and "For main library only." Mr. Drury defines and discusses the edition (or decision) file in connection with the reviewer's report file, a want file, and a reconsideration file under the general topic of "Organization for Selection."[5] He also gives the routine for "Book orders going out"[6] and for "Books ordered coming in."[7] These processes are the same for both adult and juvenile books but the latter require less time and less skill in handling because both titles and editions are easily identified and, as has already been emphasized, juvenile books are very largely purchased in duplicate.

Accession work. In libraries where books are accessioned, the method of treating children's books is usually the same as that for adult books and the process is frequently cared for by the same department of the library. One frequent variation from adult practice is that inexpensive books for little children are temporarily accessioned as ephemeral material. Gift books which are needed temporarily, and mediocre books for use as stepping stones or for staff instruction in children's literature may be likewise treated. Mr. Drury describes the different forms of records used and outlines the routines of accessioning by combined order and shelf-list card,[8] and of accessioning on sheets or in an accession book.[9]

Mechanical preparation of books. The mechanical preparation of books is made in the acquisition department,

[5] Drury, F. K. W. Book selection. A. L. A., 1930, Chapter 10.
[6] ——— Order work for libraries. A. L. A., 1930, p. 56.
[7] Ibid., p. 81.
[8] Ibid., p. 177-80.
[9] Ibid., p. 167-70.

in the bindery, or in the department to which the book is sent. In some libraries the processes are divided between departments.

Classification

The general subject of classification is discussed by Miss Mann in her textbook.[10] We shall here consider briefly a few additional points concerning the treatment of children's books. Obviously, the Dewey system of classification which is commonly used in public libraries is planned to meet adult interests. Therefore, the first question arising in connection with its use in the classification of children's books is the extent to which it shall be adapted to meet children's interests. The main reasons against any changes from the system of classification generally used by a library are that children are being trained to use the adult departments and should therefore be started early along adult paths; and, that both adult and juvenile books need to be interchangeable, adult books being used in the children's room and some juvenile books being needed in the adult library for use with intermediates and with adult education groups. Practical difficulties such as these are met differently by different libraries. The usual practice is to classify adult and juvenile books uniformly and to adjust the shelving arrangement to suit the needs of the children. Another plan is to ignore uniformity with the result that a book used in both departments may carry two different call numbers in the same catalog. For example, *Gulliver's travels* is often classed as literature for adults and as a fairy-tale for children, and where separate records are kept of adult and juvenile books, apparently no complications occur.

The literary classics in the 800 groups are chiefly read by children in connection with mythology in the 292 and 293 groups or in connection with folklore and other forms of

[10] Mann, Margaret. Introduction to cataloging and the classification of books. A. L. A., 1930.

fairy-tales. Plays for children are often found in literature as well as in the 700 class with books on amusements, and in libraries where special forms of literature, such as biography, poetry and drama, are taken out of the Dewey system and shelved separately, they may also be found in the drama group. Another type of book which is classified in several different places is the primary reader. It is found in literature, in the separate class called "Firsts," which will be explained later, and in the elementary education number which is an adult classification carried over to the children's room. For examples of the latter, note the classification of primers and readers in the *Catalogue of books in the children's department* of the Carnegie Library of Pittsburgh.

Some libraries classify books of historical fiction with history. An objection to this method is that it thins out the fiction class for readers who are inclined to use that class only. There are libraries which classify with related subjects all biography that so lends itself. For example, the *Boy's life of Edison,* by Meadowcroft, is placed with electrical invention, and Overton's *Life of Robert Louis Stevenson for boys and girls,* with his poetry. Because, ordinarily, biography is sought by primary subject this arrangement is not usually satisfactory. The country divisions in the Dewey system of classification of literature are confusing to children and require constant explanation.

In a few large libraries inexpensive books for little children's use are placed in a separate class, called "Firsts" and given a special mark "F" or are similarly designated as belonging to a separate collection. These books require special handling because they are too slight in subject content to classify, and when so treated distort the meaning of library statistics; and they are too ephemeral to justify much time being spent upon them. For the last reason, "Firsts" are not accessioned or shelf-listed.

The subject of book numbers has also been treated by

Miss Mann.[11] Book numbers are seldom used for juvenile fiction but libraries usually follow the practice established for their adult fiction. Book numbers assist greatly in shelving and aid in identifying editions. The latter is important where several editions of children's classics is the rule rather than the exception. In estimating the value to the library of the use of book numbers the cost and the appearance of the lettering on the outside cover of each book should be considered in addition to the service required by the initial assignment.

The Children's Catalog

A children's catalog is an index of the books in a children's library with reference to children's interests and needs. Its purpose is to open to them the full resources of their library and to guide their reading. Since it is intended for use by children, a children's catalog should interpret each book from the point of view of the author in terms which children can understand. This implies simplified forms of entry and emphasis on specific subjects.

In the introduction to her *List of subject headings for juvenile catalogs*,[12] Miss Mann discusses the need on the part of the children's book cataloger for a wide knowledge of the literature written for children; also a library need for analytical subject headings which will help in answering school and other reference calls. Under "Some suggestions for handling subjects,"[13] she discusses the use of simple terms, of group headings, of analysis of books, and the treatment of books on separate subjects.

In most libraries the children's books are cataloged separately and the cards held in separate files, but duplicates of

[11] Mann, Margaret. Introduction to cataloging and the classification of books. A. L. A., 1930, p. 114.

[12] ——— Subject headings for use in dictionary catalogs of juvenile books. A. L. A., 1916.

[13] Ibid., p. 2.

the main author and title cards for all children's books are also included in the general catalog.

In some libraries the cataloging of children's books is carried by the children's librarian but more frequently it is done by the regular cataloging staff with the advice of the children's librarian who reads the children's books for points of classification and subject entries. In some libraries a record of the forms in which requests for material on subjects are received from the children is kept to aid the children's book cataloger in determining forms for subject entries.

Where the children's catalog is emphasized as an aid in guiding children's reading, annotations are an important part of the cataloging record. The children's catalog of the Carnegie Library of Pittsburgh is an example of this type of catalog.

Some objections to special cataloging for children are as follows: If variations in forms of entry are made for children they will not be well trained to use the adult catalog later. The answer is that most variations in form are omissions of information that will not be missed and that it is more important to introduce the idea of a catalog and to establish it in children's minds as an aid to the contents of books than it is to train them to use certain forms. If children learn to like the idea of a catalog they will master the difficulties in its use as each difficulty appears. Another objection sometimes offered is that a catalog is too expensive a tool to encourage its use by children. There is room for discussion on this point because it is true that children greatly soil a catalog by much handling and it is sometimes necessary to lock the rods in the drawers to prevent their removing cards. A drawer has been constructed that locks from the back. This is a protection when the case can be placed near a wall.

The aid of a good children's catalog in reference work with schools, the assistance it offers beginning workers, and the

insight it gives children into the organization of knowledge are generally considered well worth the time and other expense put upon it. As stated in the chapter on reading guidance, children should be taught to look upon a catalog as a key to all the library's treasures, to respect it, to use it and not to abuse it.

A local card catalog may be supplemented to advantage by printed catalogs, such as Wilson's *Children's catalog* and the *Catalogue of books in the children's department* of the Carnegie Library of Pittsburgh, by checking the main entries of all books owned. In the same manner, these printed catalogs may be used as substitutes where a card catalog of the children's books is not available.

Maintenance of Collections

After the initial collection has been purchased, the next problem is to maintain it by the purchase of new titles and duplicates and the withdrawal of titles when they are no longer of use.

New titles. New titles should be bought as desirable books appear and not merely in conformity with rule or routine, whether or not books of high standard are procurable. The selection of new titles can be based on first-hand reading of books procured on approval or on the use of aids to current books, such as the *Booklist* published by the American Library Association, and the bulletins of libraries where new titles are read by authorities before acceptance. As a rule, children do not demand the latest publications. A "new book" to a child is a clean book not previously read. It is a good plan to buy new titles of children's books conservatively, responding to the exceptional book in order to encourage creative work among writers and publishers.

A large library system purchases approximately two hundred new titles each year, and an average town library between fifty and one hundred. This is a small proportion

of the juvenile books published annually. As stated earlier, the problem of buying new titles is a problem of relative needs and relative values. The children's book collection should be kept fresh and inviting; the children's librarian should be alert to recognize new patterns in books and other forms of originality, but the nucleus of every collection for children should consist of the classic and standard books which will always be widely read because they appeal to basic interests. Children's book collections need never grow dull since generations of children come and go, and the clientele of a children's room is constantly changing.

When King Albert and Queen Elizabeth of Belgium came to visit the Central Children's Room in the Carnegie Library of Pittsburgh, the staff was all on tiptoe to say and do the right thing, and hardly expected royalty to be informed on library problems. Imagine the surprise when, after looking around at the shelves, the Queen said: "I can see that you need large numbers of books in your children's library rooms in America, but how many separate titles do you buy?" This is an important question for all librarians to ponder. The 4th edition of the Wilson *Children's catalog* now in preparation lists approximately 4,500 titles. The average large city library department collection will run at least 1,000 less. The recent list published by the Boys and Girls House of the Toronto Public Library includes 2,000 books.

Duplicates and replacements. It has been indicated in the above discussion on new titles that by far the greater part of a children's book collection consists of duplicates of classic and standard books read by passing generations of children. The question of duplication is an important one and has many angles. In a large system every new title added and so advertised is likely to create a call from practically every agency. The result is duplication or disappointed borrowers, either of which is expensive to the library. It is more frequently the cost of twenty or thirty copies

rather than the cost of one that must be considered when measuring a book's value to the library.

Mr. Drury's[14] advice with regard to adult books is "Stock the classics and the standards, ever and always." This holds doubly true with regard to juvenile books, for several reasons. Children are reading during their taste-forming years. It is therefore important that they should have the best books, and most libraries have assumed responsibility for giving them the best. Wide purchase of duplicates which have been tested by use and which have proved desirable, is also a practical measure. Children enjoy reading books recommended by one another and are good advertisers among themselves; what one child reads and likes he passes on enthusiastically to his pal. This tendency among children to follow the reading interests of one another is a desirable factor in reading guidance when directed into proper channels. It also simplifies library book buying because the processes for procuring and recording duplicates are simpler than those required for new titles.

Replacements may be considered singly as each book is withdrawn, or periodically by month or by quarter. Whatever plan is followed, each replacement should be treated from the same point of view as a new order with reference to its essential value and its relative use.

Withdrawals. Copies of books are withdrawn from a collection when worn out, and titles are withdrawn when no longer needed or when found objectionable. The process of withdrawing copies of children's books is the same as that followed for adult books and is described in Mr. Drury's text.[15] As a rule, soiled children's books are often held longer than soiled adult books but their moral effect upon the children who use them may be harmful. Some libraries

[14] Drury, F. K. W. Book selection. A. L. A., 1930.

[15] ——— Order work for libraries. A. L. A., 1930, p. 155.

transfer half-worn books from one center to another, as they find one group of patrons fastidious and another less so.

The average life of a so-called "little children's book" is less than a year when it includes hard use within the library or from thirty-five to fifty issues. Books for older children live longer. Fiction wears out earliest but the average life of all classes taken together is between two and three years.

Withdrawals of last copies of titles should be supervised carefully because the worn-out copy may be needed for occasional reference use until a new copy can be procured. All books withdrawn because soiled or worn out should be destroyed. If distributed, their effect is open to question, and if they reappear within the library they are apt to confuse the library's records.

Discarding a title is a weeding out process. In keeping a collection attractive and authoritative it is as necessary to withdraw old titles as to add new ones. This does not mean that books are necessarily withdrawn before they are worn out, although they may be. It is poor economy to provide space continually for a book that has passed its usefulness. Among such books are found the transient, mediocre book bought for use as a stepping stone but which has gone out of fashion or which has been replaced by a better book; the out-of-date informational book; the book in fine type which has been replaced by one in better format.

It is a good plan to review every collection for withdrawals of titles at least once a year and to make a "title withdrawal" or "no longer buying" list as older books are replaced, and needs change. The advantages of this plan against that of waiting until the last copy comes up for decision are several: it allows time for discussion of the value of a title with members of the staff and for investigation of its use without delaying the processes of withdrawal; it prevents any needless expense for repair; and it stimulates search for a new title to take the place of the discarded one.

Following are a few reasons for withdrawing titles other

than those already stated: Not all books are of sufficient value to win a permanent place in a collection. Books that children do not accept and use creep in as gifts. Some books do not wear well and others cannot be cleaned because of their poor paper. Ephemeral material on current events is often needed for temporary use. One may overstock on subjects temporarily included in the local school curriculum by books which later only clutter the shelves.

Inventory. This is a debatable subject. Most libraries, but not all, agree that it is important that inventory of children's books should be taken regularly whether or not it costs more than the actual losses to the library in books. It is necessary if library records are to show the books actually on hand and, since the library is training for character and for citizenship, losses by theft should be detected early and every means taken to prevent them. Books missing should be studied for content and format, and with a view to discovering the causes for their disappearance. Books which have been found to disappear regularly should be kept in locked cases to prevent temptation to children and losses to the library as well. In many libraries it has been found necessary to protect small books such as *Peter Rabbit,* and books on magic, books of conundrums and riddles, and western stories. The method of taking inventory in the children's department usually follows the method used for the entire library. Inventory of unaccessioned books is usually taken by actual count of books on hand regardless of titles. Opponents of inventory claim that the advantages do not justify the time spent in the process.

Binding and repair. Children's books receive hard usage and it is necessary that they should be strongly bound and kept in good repair. Mr. Drury has discussed routines for binding[16] and trade binding and reinforced binding.[17]

[16] Drury, F. K. W. Order work for libraries. A. L. A., 1930, p. 120-25.

[17] ——— Book selection. A. L. A., 1930, p. 202.

He recommends the latter for all classes receiving hard usage, except popular fiction, in which case he believes it is better to replace copies if needed as they are worn out. This does not apply to juvenile fiction because all books purchased have some permanent value.

Among children's books the trade edition is often reinforced by the publisher; if not, there are a number of firms that furnish new books as well as old, resewn or otherwise reinforced in publishers' covers. These are slightly more expensive than when purchased in original binding. In considering extra cost, allowance should be made for the advantage to the library in being able to keep the book constantly in circulation with no delays in a bindery.

For rebinding, library buckram in blue, green, and red is quite generally used for children's books. Some libraries remove the colored illustrations from discarded copies for use later on the covers of rebound copies. Some libraries save book jackets for the same purpose. Too great uniformity in binding cloth is undesirable for the same reasons that uniform binding in new titles is avoided. As a rule, libraries have found it cheaper to replace little children's books costing approximately fifty cents than to rebind in cloth. They are either discarded or cheaply rebound in heavy paper covers. Repairs to children's books should be made promptly as a book in bad condition invites bad treatment from the children while a book in good condition invites respect. Libraries carrying a large volume of classroom and other school library work provide for extensive repair to these collections during the summer vacation period.

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QUESTIONS AND PROJECTS

1. Choose for study a small library with which you are familiar. What conditions in respect to the clientele would affect the selection of books for children?
2. Choose an initial collection of fifty books for children for the library studied in Question 1.
3. Bring to class three books for children which seem to you to represent excellent make-up.
4. With a specific children's department in mind, check for purchase the following selection aids:
   Publishers' Weekly; check the issues for one month
   The Booklist; check for two months
   Booklist Books; check for latest issue
   Bookshelf for Boys and Girls; check the issue for the current year
5. If possible, visit a children's library and ascertain the methods used in selection and the approximate number of new titles purchased last year.
6. How would you deal with each of the following problems of classification in a children's library? Give reasons.
   Myths; with religion or folklore?
   Plays; with literature, amusements, or as a separate group?
   Literature; include country divisions or classify by form, as poetry, essays?
   Picture books?
7. Work out a plan of cooperation between a children's department and a cataloging department for the classifying and cataloging of children's books.
8. Would you use Library of Congress cards in a children's catalog? Give reasons.

CHAPTER VII

Planning and Equipment

Location of Children's Rooms
Equipment
Arrangement of Furniture
Divisions in the Room and Arrangement of Books
Decoration
Story Hour and Club Rooms
Reference, Study, and Conference Rooms
The Separate Children's Library
The Children's Room in the Small Library
Elementary and Junior High School Libraries

A children's library room is intended primarily for use by boys and girls between the ages of six and fifteen. It also serves a limited number of adults—parents, teachers, and others who are concerned with children's books or children's reading interests and habits—and these must be kept somewhat in mind in its planning.

The chief physical, mental, and social characteristics of children to be considered in planning and equipping a children's room are smallness of stature, physical activity, tendency to act in groups, curiosity, and responsiveness to atmosphere and personal suggestion.

Because children are smaller in stature than adults, the shelving in the children's room is made low enough for them to reach the books easily; and the chairs, tables, book racks, and display cases are adapted to their varying heights and sizes. Because children are by nature physically active they

are allowed sufficient open space to move about with ease. Noiseless floor covering, and tables and chairs of substantial weight which do not move or tip easily are provided and these help to keep the children's room quiet and orderly.

Since little children enjoy being together and student groups need to work by themselves, the library room which they share in common is divided somewhat into sections and its books and equipment are arranged correspondingly. This plan satisfies the children and assists the children's librarian in administration. Where large numbers of children attend, it is an advantage to have a number of additional rooms for adult and juvenile study and for group activities such as story telling, conferences on books, instruction in the use of the library, and talks to parents. Both the very special and the formal activities connected with a children's room are best provided for in this way and their removal from the general reading room helps to preserve the informal atmosphere desirable there.

Curiosity is a normal attribute of children and one easily aroused; for this reason exhibits in show cases of historic, museum specimens and displays showing the growth of plants, processes in industry, manners and customs in foreign countries, and similar objects of interest are peculiarly useful in a children's room, especially when they are accompanied by books. A bulletin board is often used to call attention to a list of books, a poem, a paragraph, or an illustration which will awaken interest and influence children's reading.

That which we call atmosphere is made up of countless little things which taken together produce a general effect; and a children's room that is orderly and convenient in all its arrangements, well lighted, well ventilated, and decorated to suit the interests and moods of children will have a harmonious effect upon the conduct of children and go far toward placing books and reading pleasurably in their subconscious minds. Finally, the whole equipment in a children's

room may be made to center about desks in a way that suggests personal service. In the discussion which follows, these five essential points are considered in connection with procedure in constructing rooms for a children's department in a public library and in providing them with equipment.

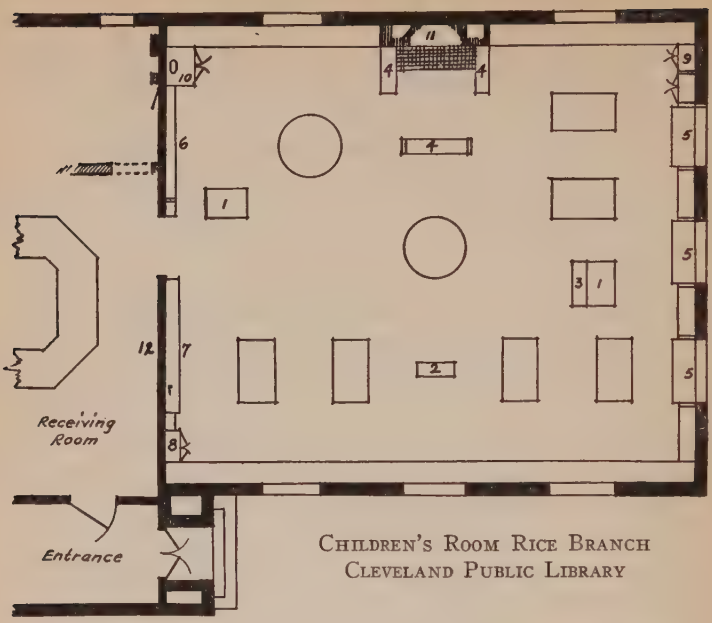
Location of Children's Rooms

The usual locations of children's rooms in public libraries are four:

1. At one end of the main building, at the front, in a location which balances an adult reference or general reading room of similar size at the opposite end. Some architects call this the "Butterfly" type of building. This is the type commonly followed by small and medium sized libraries where the charging and receiving of books for both adults and children is done at a central desk. For purposes of supervision and better lighting the inside partition is very often partially of glass. In small libraries operating with a small staff, this partition is frequently omitted. Sometimes low bookcases are substituted.

2. On the second floor, front, with access by a stairway leading from the general entrance. Type 2 is found chiefly in cities where land values are high or where, for other reasons, the building space is limited. Locating a children's room on a second floor may be desirable if the volume of work is very large or if there is greater need for all the attractive space on the first floor for work with adults. Also, there are librarians who believe that a complete separation between children and adults simplifies the problem of discipline and aids in departmental supervision.

3. In a semi-basement with separate entrance or with access from a short stairway descending from the general entrance. Type 3 is the alternative of Type 2, and usually less desirable. A semi-basement room requires more artificial light, is difficult to ventilate, requires additional supervision



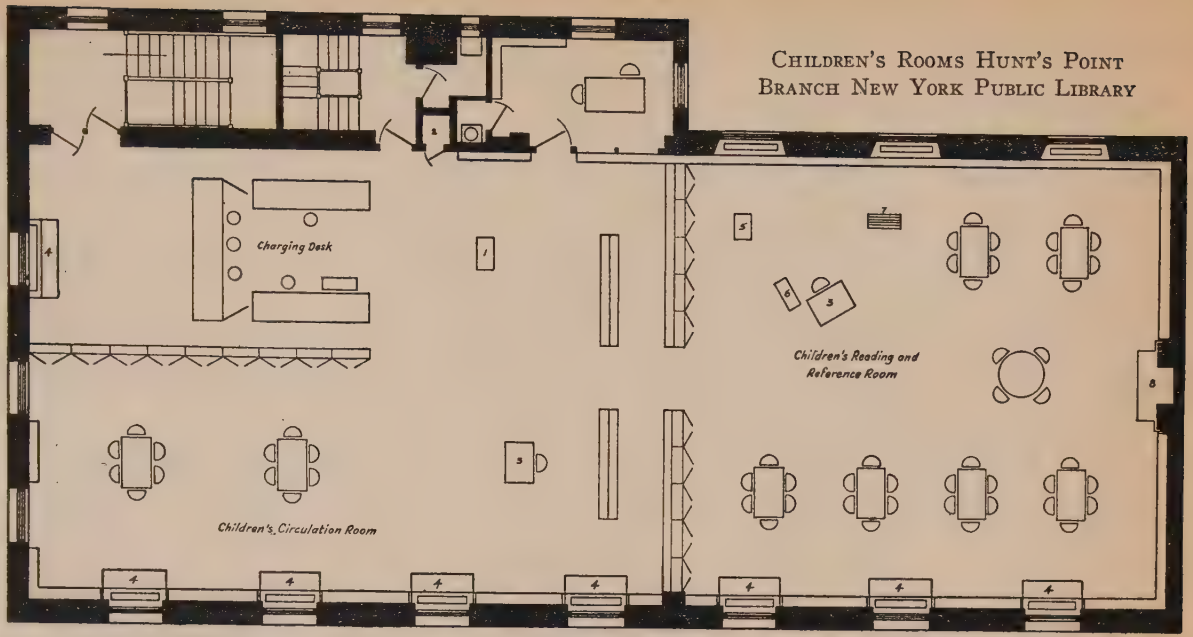
CHILDREN'S ROOM RICE BRANCH
CLEVELAND PUBLIC LIBRARY

(1) Desks
(2) Catalog
(3) Magazine rack
(4) Benches
(5) Window seats
(6) Little children's shelves with built in picture book rack
(7) Book display racks above low book cases
(8) Case for special editions
(9) Closed case for reference sets
(10) Wash bowl
(11) Fireplace
(12) Glass partition at top

In this branch rooms for both adults and children occupy the first floor. Story hour and club rooms are on another floor.

of corridors (if the entrance is a separate one) and is less likely to be used by parents and adult workers with children. Windows on the street level introduce a serious problem of discipline and make it difficult to keep the room clean.

4. On the ground floor level with a separate entrance. This type of room is easy of access to children but it is often farther removed from the adult department than Type 3 and not likely to be used by adults. There is an advantage in that



(1) Catalog
(2) Book lift
(3) Desks
(4) Window seats
(5) Filing case
(6) Book truck
(7) Magazine rack
(8) Fireplace

Treatment of a second floor in a three floor branch library.

little children do not have to climb stairs. Rooms in this location are most satisfactory where there is open space around the building which admits light and air and where the entrance is somewhat removed from the street. A semi-basement room and a room on the street level usually have low ceilings. This feature aids toward desirable informal decoration.

The requirements of the small library are one general room which can be arranged to allow a quiet corner for reference use of books, and convenient access to an auditorium or club room. In many large libraries *additional rooms* are provided for story hours, clubs, conferences, and for quiet reference use of books. Rooms for use for both story hours and clubs should open directly from the general children's room or should be placed on a separate floor convenient to a stairway. It is especially desirable that special reference rooms, conference and study rooms, or alcoves, should be located adjacent to the children's room in order to provide for quick use of books by groups or by individuals without the necessity for a charge record or for special supervision. For these rooms, glass partitions are sometimes used with shades that can be drawn from the bottom upwards when the room is being used for meetings or for informal study. This arrangement of shades will allow light to pass through in either direction.

Equipment

The principles underlying the selection of equipment are the same for all types of children's libraries. The descriptions which follow pertain to a single room in a small library and to a series of rooms in a main library in a large city system.

Floor covering. To deaden the sound of many feet, noiseless floor covering is provided for all rooms used by children. There are several kinds: rubber tile, cork tile,

battleship linoleum, and linotile. The points to be considered are daily care required, ease with which repairs can be made, durability, service, and cost. Battleship linoleum is commonly used. Linotile is much preferred by some libraries. The latter is a fine grade of battleship linoleum made in smaller sheets or tiles in different colors. Any small irregularities in the floor are obscured by its pattern and its sections can be taken up separately for repairs. The success of all linoleum floor covering lies in having the right foundation beneath it and in its care. It should be laid on a moisture-proof, cement flooring and its surface should be kept waxed or varnished. Waxing is recommended by some authorities but librarians working in dirty cities have found varnishing more practical because it provides a harder surface and is more easily cleaned. Cork tile is soft to the feet but may grow pitted with use. Because of its resilience, rubber tile is probably the best floor covering made but for most libraries it is costly to the point of luxury.

Lighting. Natural lighting is of prime importance in locating a room for children in a library because its use is largely during daylight hours. Windows are usually determined by architectural plans and the need for shelving. In general, they should reach to the ceiling and admit as much natural light as possible. Where the surrounding view will permit or where the climate is warm at certain seasons, low windows enhance the attractiveness of the room but such windows may become a source of discipline problems where children are tempted to call in or throw books through them.

The accepted means of artificial lighting is the direct or semi-direct light, suspended from the ceiling. The lighting for the children's room will inevitably follow the system installed for the building but an expert should determine the adaptation required to take care of lower tables.

Heating. Correct heating of a children's room is a problem. Where there is a separate entrance, lines of chil-

dren often keep the outside doors open and thereby cause drafts which are distressing to the assistants working at the desks. The children wear their wraps in the room and, when properly dressed, seldom suffer from cold. The crowds that gather within the room require an abundance of fresh air. This situation results in open windows and more drafts for both the assistants and the children. A system of heating which is fully adequate and which can be regulated from the room without affecting the rest of the building is needed. Glass screens can sometimes be used to shut off currents of air but they should never become a barrier between an assistant and the children.

Ventilation. The ventilation of a children's room is very important and should be planned by a specialist who fully understands the peaks of attendance, the effect of a few oderiferous children in a room, and the influence of fresh air on discipline as well as on health. Bodily discomforts, whether conscious or otherwise, tend to irritate children and to put them in bad moods. Bad air produces drowsiness, inattention, and idleness, which are forerunners of mischief.

In the experience of many, no system of ventilation wholly dependent upon artificial means has ever proved satisfactory, and the New York Commission on Ventilation of School Buildings in a study recently conducted, reported the results of their investigations and inquiries as distinctly in favor of natural ventilation. Some persons claim that the psychological effect of fresh air entering through open windows is exaggerated, and that actual results justify the expense of installing and maintaining a system of artificial ventilation.

The American Library Association Committee on Ventilation and Lighting of Library Buildings is constantly studying these matters for the benefit of the profession at large and its reports are available at the American Library Association headquarters.

Shelving. Open shelving has been generally accepted for children's rooms but a few closed cases are needed for books held in reserve, for reference books, and books for display purposes. In addition, every children's room should have a few closed shelves in the general stack room or in some other convenient and inconspicuous place for the occasional mediocre book which is needed for use as a stepping stone but which should not be advertised by being placed on open shelves. Space in the stacks is also necessary for shelving the reserve stock of duplicates and the books used by seasons only. A fair estimate for circulation books is 8 per linear foot. This will give some margin for shifting. The usual allowance for reference books is 5 per foot.

The usual height of shelving in a children's room is from five feet three inches to six feet. This enables the children to reach the shelves easily and brings books to the level of their eyes. The shelving should be adjustable, allowing ten or eleven inches of space between shelves. Counting three-quarters inch for the width of each shelf, the six foot height will allow a base six inches high which serves as a fixed shelf, five movable shelves, and a two and one-quarter inch cornice. The latter is deep enough to carry a label where wanted. Any remaining inches due to differences in height of base or cornice may be distributed or added to the bottom shelf to provide for any oversized books belonging in the section. Protruding bases are not needed as steps where the shelves are low. They occupy floor space otherwise useful and easily become marred. For these reasons the base should be flush with the shelves.

The five-shelf cases can be lowered for a little children's corner by fitting a piece of cork carpet framed to match the shelving over the two upper shelves of one or more cases. Some architects object so seriously to variations in the height of library shelving that librarians sometimes use this method of adapting shelves of full height to general children's room

use. The continuous array of bulletin space resulting from such a compromise has been handled successfully in some libraries by filling each space with one of a series of prints, but such an arrangement presents a problem in permanent decoration. Besides, the wall space occupied by the upper shelves is needed if the wall pictures are to be hung low enough for children to enjoy. When tops of cases are treated as suggested, the bulletin boards are usually hinged at the top and the shelves covered are used for storage.

Picture books require special shelving. They can be kept in a separate floor rack or one built into the shelving in the little children's corner. These racks are made by placing removable glass or wooden strips in front of vertical compartments which hold the books upright. Care should be taken to avoid dust-catching crevices. Picture books can also be cared for and displayed by placing them horizontally on ordinary shelves of sufficient depth which have been tilted upward slightly at the back and finished on the front edge by a protruding strip which holds the book.

Some libraries divide the shelves for little children's books into sections by means of vertical partitions placed from nine to twelve inches apart. These partitions aid in keeping the many small books upright and, as a result, in better order.

Bulletin boards. Bulletin boards may be fitted into small spaces near doors and over top sections of shelving. They should be low enough to be easily seen by the children and should be connected with shelves for books. Where there are several children's libraries in a system, it is advantageous to make these boards in several standard sizes in order that bulletins and exhibits which have been well organized for one room may be used without changes in another.

The best material for bulletin boards is the cork carpet, previously mentioned, framed to match the woodwork in the room. It is procurable in neutral shades, holds thumbtacks easily and securely, and is elastic. Some libraries use

Mt. Pleasant Branch, Children's Room, Public Library, Washington, D. C.

The Central Children's Room in the New York Public Library

a standing bulletin board with a shelf or rack for books below. Display racks usually have a small bulletin space above the book trough.

Too many bulletin boards are difficult to keep in order, and may present a hodge-podge appearance that spoils the artistic effect of a room.

Tables, chairs, and benches. The number, shape, and size of tables used should be determined by the size and needs of the room with reference to the general style of the building. Tables may be round, rectangular, or oval in shape, and flat or slant top in type. The round table lends itself to companionable reading; the rectangular table is best for the use of reference books. The oval table is occasionally used to carry out curved lines in the architectural scheme. A slant top table has been developed which is well adapted to the use of large picture books by little children and which encourages good posture. A glass top table offers an opportunity to display prints, autograph letters, and other materials too valuable to be posted on bulletin boards. All tables should be simple in design, durable, and of good weight. Children do not require foot rests and it is well to avoid any low cross bars which they will mar with their feet. If the apron of a table is too deep, it interferes with the children's knees and prevents them from drawing their chairs close to the table. All corners and edges of tables should be slightly rounded. Standard sizes for tables and chairs are as follows:

Table No. 1. Round or rectangular. Height 28 inches; diameter 5 or 5½ feet. If rectangular, 3 feet by 5 feet, or 3 feet by 5½ feet are average sizes. Chairs to match should measure 16 inches from top of seat to floor.

Table No. 2. Round or rectangular. Height 26 inches; other dimensions the same as for No. 1. Chairs to match, 14 inches or 15 inches.

Table No. 3. Height 24 inches. Other dimensions same as for No. 1. Chairs to match, 13 inches. This third size is seldom used.

The round, rectangular, and oval tables listed above will

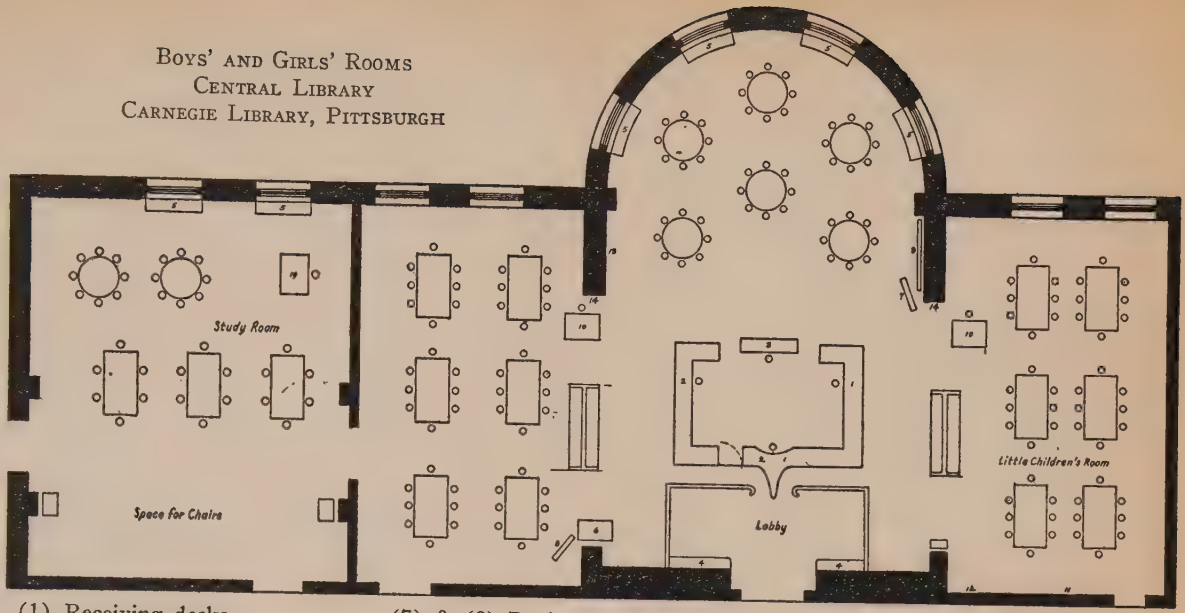
seat six or eight children. Where rectangular tables are used, six chairs, three on a side, are recommended because this arrangement allows space for aisles and good placement with reference to lighting. Where chairs have not been made to special order in proportionate dimensions but have been lowered by cutting down the legs of an adult size, the seats are usually too broad to accommodate three on one side of any table less than six feet in length. They may also have too great depth for children. These points should be investigated. Smaller tables of corresponding heights, seating four, are also procurable from library supply houses but they usually look out of proportion in rooms of any practical size. Slant top tables require chairs for one side only.

Chairs should follow the design of the corresponding table; chair legs should spread slightly and braces should be set high, away from the children's heels. The wooden saddle-back seat is the most comfortable. Although American bent-wood chairs are cheaper than other wooden chairs and can be purchased in sizes for children, they are less comfortable, less durable, and very easily upset.

When ordering chairs it is well to add a few more than the number actually needed for the tables. They prove useful at the catalog case and by the children's librarian's desk and can be used to fill in immediately for breakage.

Window seats add to the seating capacity of the room and at the same time may attractively hide radiators. Settees serve the same purpose and can be used to screen backs of catalog and filing cases, or to form an ingle-nook about a fireplace. A bench without a back and with flat arms at both ends fits into open spaces, particularly before an open fire, but as a rule benches without backs are uncomfortable and unhygienic and are therefore not recommended for general use at tables. Made-to-order settees can be made very attractive to children by carved arm rests which represent animals' heads or other similar designs.

Boys' and Girls' Rooms
Central Library
Carnegie Library, Pittsburgh



(1) Receiving desks
(2) Charging desks
(3) Registration desk
(4) Benches
(5) Window seats
(6) Catalog
(7) & (8) Book racks
(9) Periodical rack
(10) Assistants' desks
(11) Built in picture book rack
(12) Washbowl (recessed) double doors
(13) Cupboards with corticine bulletin boards at top and drawers below for picture or pamphlet file
(14) Folding doors

Formal arrangement for a large central building.

Desks. The charging and receiving desk in the children's room is usually of sitting height, or approximately thirty inches. When working there the assistant should be able to face the children as they enter the library, and to turn easily to the room.

There are several types of charging desks in use:

1. The counter desk which has many combinations. This may be used at one side of the entrance and is not obtrusive in the room. It can be placed adjacent to wall shelving, an arrangement which provides convenient space for books received and for those held for slipping or repairs. This position of the desk may unfortunately require the assistant to face windows.
2. The U-shaped desk which is open at the back. This form of desk allows the assistant to pass quickly from the desk to the room and is a good type for the average room.
3. The rectangular or semi-circular desk.

The last two types are usually placed facing the entrance and at all degrees of distance into the room, depending upon whether the longer lines of children occur on their entering or leaving the library. It is better to have the children wait in the room than on stairs or on the street.

An examination of the illustrations of equipment in the catalogs of library supply houses will show students the various designs and combinations of types of charging and receiving desks used in libraries.

The children's librarian will require at least one flat top desk approximately thirty inches deep, fifty inches wide, and thirty inches high, with drawers on both sides. Such a desk will be small enough to invite confidences and large enough for purposes of writing, filing records, and for holding a few books and lists for ready reference. The drawers will be needed for records and for supplies. If pencils, erasers, boxes of rubber bands, clips, and other tantalizing items are

left on the tops of desks the children are tempted to carry them away.

In libraries where the charging and receiving desk is located outside the children's room, an additional desk, slightly smaller in size, may be needed for the registration of children. An adequate number of desks properly located aid in discipline and save assistants from the physical strain of continuous standing.

Other furniture. The *catalog case* may be built into the shelving with a bulletin board above, or placed in the room. Its size should be determined by the policy of the library regarding the numbers of analytics made in cataloging. An average capacity for a growing collection of twenty-five hundred titles is thirty-five drawers. The low leg base commonly used is sixteen inches high.[1] It is sometimes necessary to lock the rods that hold the cards in place to prevent their being disarranged or stolen. Additional information on catalog cases may be found in the American Library Association textbook on cataloging by Miss Mann.[2]

A *filing case* for prints and pamphlets has become a necessary part of a children's room equipment. If space permits it should be placed against the wall near the reference books or near the children's librarian's desk since it holds materials generally used under supervision. A two-drawer case placed at the side of an assistant's desk looks well and may meet all needs. A filing case is sometimes used as a base for catalog drawers.

Separate *glass-enclosed display cases* are provided for museum specimens, rare books, and displays that are not to be handled. These are usually rectangular with glass on

[1] See catalogs of standard library furniture for details in regard to combinations of drawer units. The case should not exceed four feet in height.

[2] Mann, Margaret. Introduction to cataloging and the classification of books. A. L. A., 1930, p. 354-56.

three or four sides, depending upon whether they open at the back or by raising the top. They should be built on a fixed standard or set on a table. The top of the case should be approximately four feet from the floor, thus meeting the level of children's eyes. This top may be made slanting.

Book racks may exceed the maximum height (four feet) recommended for display cases and magazine racks but should not obstruct the view of the room. The top of the trough should be standing height for middle-sized children or approximately thirty inches from the floor. There should be some bulletin space above the trough.

The best *magazine rack* is the standing vertical compartment rack. It should not exceed a height of four feet.

"If a *wash basin* is needed in this room, it can be fitted into a cabinet uniform in height and width with the bookcase units. A sanitary *drinking fountain* attachment here is sometimes more satisfactory than a separate drinking fountain, as well as less expensive to install."[3] Wash basins and drinking fountains are frequently sources of discipline problems and are vigorously objected to by some children's librarians. Their uses and abuses are obvious. Some points to be considered are proximity to home and school facilities, need in connection with care of books and any local laws requiring drinking fountains in public buildings. Drinking fountains are often placed in corridors.

All open fires should be thoroughly guarded. For this purpose some libraries use an invisible wire *screen* that fits closely into the firebox. Others use standing metal screens which are effective and also decorative.

Other small articles of equipment which may be needed are: a *wall clock,* a *stool* for use in reading low shelves, a *book truck, window sticks,* a medium sized *folding screen.* The latter will be needed to shelter desks and alcoves, to close

[3] Eastman, L. A. Furniture, fixtures and equipment. Rev. ed. (Manual of library economy) A. L. A., 1927, p. 12.

the door to the room, to serve as a stage curtain for the children's use.

In choosing furniture and other equipment for a children's room, the ideals are simplicity, beauty in line and color, and usefulness. All furniture, for evident reasons, should avoid extreme light and dark tones and should be dull in finish, in order not to show the marks and scratches that occur in ordinary everyday use. Fads in styles and special designs are to be avoided because items so constructed are very difficult to replace. Too much carving catches dust and is not easily cleaned. As far as possible all corners are slightly rounded to protect the little children from bumps against sharp edges.

Arrangement of Furniture

"The first step is to plan the layout. The easiest way to do this for one not skilled in drafting, is to take a floor plan of the room to be furnished, and on this to place paper patterns of tables, desks, and all other articles of furniture, drawn to the same scale as the plan. These can be changed as to size, shape, arrangement, etc., until satisfactory decisions are made, and then transferred in drawing to the floor plan itself."[4]

"In the placing of furniture there are various considerations to be kept in mind: the location of each piece in relation to its use, its proximity to other pieces, the light, draughts, and, finally, the general design and balance of the contents of the room as a whole. Beauty in furnishing is quite as much a matter of line, proportion, spacing, and arrangement as it is of materials, workmanship, color, and finish."[5]

The arrangement of tables, chairs, and miscellaneous furniture should take into account the lines which children fol-

[4] Eastman, L. A. Furniture, fixtures and equipment. Rev. ed. (Manual of library economy) A. L. A., 1927, p. 2.
[5] Ibid., p. 4.

low in moving about the room. Maximum seating capacity is usually an important factor but generous open spaces count to advantage in discipline and in appearance.

The minimum space required between tables is four feet; between tables and shelves, five feet. More is desirable. Open spaces will be especially needed at the entrance, around desks, in front of the fireplace and, if the block arrangement of books is used, in front of the fiction and fairy-tale shelves.

After the tables have been placed symmetrically, the desks are the next problem. When there is a charging and receiving desk it usually occupies space in the center and divides the room into two sections. Where a counter desk is used it is usually placed near the entrance, at one side. If all charging and receiving of books is done outside the children's room, the flat top desks to be used by the children's librarian and her assistants should be placed with a view to the supervision of the room and the important points of contact with the children. One desk near the entrance and a second one at the back of the room near the reference tables is the usual arrangement. A desk near the exit is required when the charging is carried on within the room.

Divisions of the Room and Arrangement of Books

It is usually best to place the shelving, furniture, and books intended for the little children on one side of the room at the front and near the children's librarian's desk. This arrangement simplifies the problem of supervision of the younger children in the room and enables them to choose for themselves from books they can probably read.

There are not many titles of books for little children's own reading but the best are duplicated widely and shelved alphabetically by authors or are attractively displayed on shelves or in a picture book rack.

Since the little children are located near the entrance, the higher tables and chairs and the popular classes of books in-

tended for the older boys and girls can be placed at the front on the opposite side and can extend to the back of the room. This arrangement will leave a section at the back adjoining the little children's corner which will be needed for the reference books in rooms where no separate reference room or alcove has been provided. This section can be partially shut off from the rest of the room, if expedient, by a bench with a high back, by a filing case, or by a fireplace with benches on both sides.

The books in the reference corner or room are shelved continuously by subjects, from case to case, according to the system of classification in use. This is called block arrangement.

For the circulating collection, one of two plans is followed: block arrangement or ribbon arrangement. The former has been explained above. Ribbon arrangement is a distribution of fiction and non-fiction books which places fiction on lower shelves about the room and non-fiction on the upper shelves of the same cases, or vice versa. It has two specific advantages: it lessens the crowds at any one point by spreading books in popular classes through a number of cases, and it brings a greater variety of books to the attention of browsing children or children who are fiction readers only. The special points of block arrangement are as follows: it is easier to explain; where the crowds are not great it is an advantage to have all the books on one subject within a small radius; where a case contains books on one subject only it can be clearly labeled and children can be directed to it from a desk when the children's librarian is busy or when it seems advisable to train them to wait upon themselves.

Children's librarians are quite evenly divided in their opinions as to which plan of arrangement shall be recommended. Both are used in some large libraries where there are a number of children's rooms differently constructed and meeting different conditions. The decision appears to depend upon location of shelving, volume of attendance, personal

service available, reading guidance needed, and amount of reference work carried independently by children and adult patrons using the room.[6]

Some general suggestions with reference to shelving which apply to either arrangement are as follows: Place fairy-tales near the little children's books, and history and biography near the reference shelves. Do not place popular classes on low shelves, in corners, or behind desks. Have a definite place for over-sized books, either on a lower shelf in the case where other books on the same subject are shelved, or in a separate case. Avoid too many special collections; they mean too many places to look for a book. If there is sufficient space, the top shelf in each case can be used for the display of books by placing them upright with the front cover outward, or opened at an attractive illustration. Keep all shelf labels uniform, using plain artistic lettering which can be read at a distance.

The open book racks are usually placed near the center aisle to catch the eyes of transients; the magazine rack belongs near the reference tables; and the picture book rack should be in the little children's room.

If more space is needed for the display of special collections, a trough for books can be placed on the top of the low cases found at the entrance to rooms where a deep glass partition built for supervisory purposes has resulted in lowering the shelving at that point. This trough can be divided into small sections with low bulletin space above.

Decoration

The walls of a children's room should be neutral in color but not too cold. Shades of soft green and buff or warm greys provide a satisfactory background for the bright prints which children like.

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[6] American Library Association. Survey of libraries in the United States. A. L. A., 1927, v. 3, p. 15-19.

Mural decorations are very expensive if well done. As a rule they are too formal for children's rooms and, if they are not extraordinarily well done, they may prove too permanent.

There should not be too many wall pictures and no meaningless ones. In choosing wall pictures for a children's room, avoid:

Studies of child life, interesting to adults only.
Too many photographs of classic scenes and statues. (A small boy once asked why the library contained so many pictures of broken houses and women.)
The wall pictures in the school the children attend. (They may grow tired of too many copies of the Daughters of King Lear.)
Small pictures or pictures with a great deal of detail. (Unless they can be hung low they mean nothing.)
Too many examples of early religious art. (Children like a Madonna in warm colors, such as The Madonna of the Chair.)

Desirable wall pictures which children enjoy are: sea and ship subjects; pictures of Indian life; fairy-tale subjects; classics which present groups or actions which children can understand; and scenes from history, and portraits, if the subjects are familiar.

Exhibits of artists, and paintings belonging to local art galleries may often be borrowed. These should be chosen and arranged by someone who understands principles of art and the interests and points of view of children.

Every large library should own a collection of small pictures of permanent value for temporary and seasonal use in different rooms. Framed, with a standard at the back, they can be used on shelves or on tops of low bookcases. They can also be hung on the ends of bookcases or, by removing a shelf, within the case, at the back. Such a collection may include illustrations from books, old maps, portraits, photographs of the statues of Peter Pan or Greyfriar's Bobby;

the homes of favorite writers; Don Quixote on his horse; block prints on nature subjects—there are many subjects from which to choose a few to be used appropriately.

Story Hour and Club Rooms

A story hour room especially requires noiseless floor covering and comfortable chairs for children and story teller. It may contain shelving for books and one or two purposeful pictures. A table with books upon it, a plant, or flowers, often aid in giving an informal atmosphere. The general effect should be restful.

Two sizes in chairs are recommended.[7] Benches or stools may take the place of chairs if they are too expensive. Rubber tips on chair and stool legs and strips of cork carpet on supports to benches will serve to some extent in preventing noise on hard-surfaced floors. Benches should be of wood, light in weight, and broad enough not to tip easily. Those recommended are six or eight feet long, fourteen inches wide, and fifteen inches in height, with a support in the middle and about six inches from each end. (If space is left for the hand at the end, the bench is more easily moved.) Fourteen by fourteen inches, and fifteen inches in height, is an average size for a stool. They are usually made with an opening for the hand in the center.

If a story hour room is also to serve as a club room, the bookcases may need to have doors that lock. Other features to be considered are a desk with chair, equipment for the use of a lantern, a platform (this can be made in sections), and a portable blackboard. The platform and the blackboard can be stored when not in use, or one face of the latter may be constructed to serve as a standing bulletin board. If the room has been equipped with low benches and chairs for the children who attend the story hours, higher chairs will need

[7] See Nos. 1 and 2 under the heading Tables, chairs, and benches, p. 133.

to be provided because library clubs, as a rule, are intended for the older boys and girls.

Reference, Study and Conference Rooms

Separate reference rooms for children usually contain a considerable number of over-sized books which require shelving from ten to twelve inches in depth, and some valuable materials which demand a few closed cases, but in the main the shelving and other equipment is the same as that provided for older boys and girls in a general children's room.

In most public libraries the boys and girls of junior high school age are referred to the adult reference room when they wish to consult wall maps, large atlases, large dictionaries, and other reference works which require special equipment for their care.

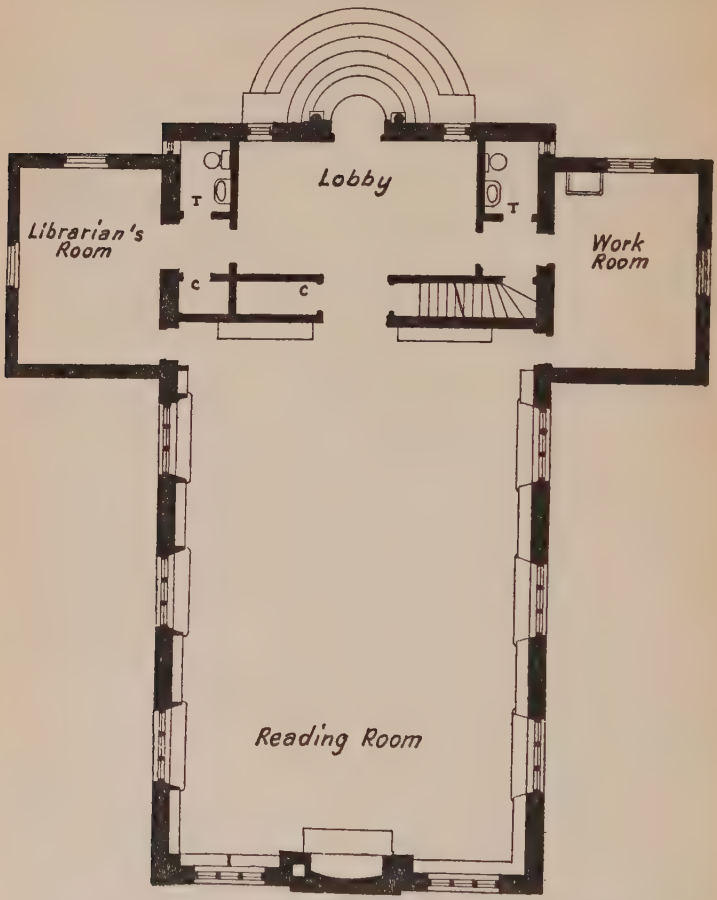
If for any reasons this equipment is desired, it can be procured from library supply houses. That listed in their catalogs may be above the regulation heights or too large in other dimensions but there are a number of firms that agree to furnish it in suitable sizes for children's room use. By special equipment is meant: a dictionary stand; a dictionary and atlas stand; a newspaper rack; a revolving bookcase; a map case; and filing cases of all types for lantern slides, victrola records, postcards, museum specimens, and other materials related to books. These are built with particular reference to the needs of school libraries which are usually remote from adult library collections.

A conference room may require but one table and twelve or fifteen chairs; a study room may find long or short tables advantageous; but with slight variations the equipment needed for these special rooms conforms to that found in any children's library.

The Separate Children's Library

By a separate children's library is meant one which occupies an entire building and performs all the functions of an

independent library. These libraries are few in number and are quite individual in administration, but their equipment



THE ROBERT BACON MEMORIAL CHILDREN'S LIBRARY, WESTBURY, L. I.

is not essentially different from that required for any children's room.

One of the most beautiful is the Robert Bacon Memorial Children's Library at Westbury, L. I. This library consists of a main room for children, with low windows on two sides and a fireplace with a deep hearth and mantel at the back facing the front wall and entrance. At the front of the building is a vestibule which opens into the main room and into two small rooms on either side, one of which is used for a work room and for storage, and the other for the librarian's office. These small rooms also open into the main room. There is a small story hour room on the second floor which is very little used since stories are generally told around a blazing winter log in the fireplace.

The building is early colonial, of red brick trimmed with white stone. It has a cupola which carries a light, and, high above, a weather vane with five owls. In the surrounding garden, which forms a sanctuary for birds in winter, are evergreens, a fountain, and, in summer, shrubs and flowers in profusion.

Within the children's room, the windows are curtained and there are settles beneath them. The shelving is low and partially closed by glass doors that lock. The collection of books is quite complete and contains many rarities and books beautifully illustrated. The tables are round and inviting, and the chairs are Windsor, with arms. The charging and receiving of books is done by one assistant at a flat top desk near the entrance. All files except the catalog are kept in one of the small rooms. The floor covering is cork carpet in tile pattern.

This children's library is inspirational and restful. It is located adjacent to a school and is used by many children from a wide territory, including the grandchildren of a former president and their associates, and many foreign children who live in the village.

The Brownsville Children's Branch of the Brooklyn Pub-

lic Library is an example of the separate branch type. Miss Hunt has described it as follows:

> "The Brownsville Children's Branch (opened in 1914) serves a densely populated community of Jewish children. The two-storied brick walls are green with ivy, an oasis among monotonous 'flats' and asphalt streets.
>
> "The long, narrow loan and registration desks, separated from the reading room by glass partitions, take care of long lines of children. The great reading room is at once spacious and homelike. A picture-tile fireplace, oak settles, panel-end tables, are attractive features of the furnishings. The reference space, behind low book cases, contains not only the usual reference material but collections of picture books, fine editions, teachers' collection, story hour and reading club shelves.
>
> "On the second floor are story hour and club rooms and charming staff quarters. The two largest second-floor rooms were converted (1929) into an Intermediate Department. This new library with its sunny casement windows, vines and plants and bright books again tries to offset the tenement surroundings. With a collection of 7000 volumes and reference equipment to meet the serious and diverse demands of the Jewish students, this experiment with adolescents promises to become one of the most hopeful phases of the work."

The Boys and Girls House in Toronto is a residence in a lovely setting of lawn and trees. The several rooms have been fitted up very much as home libraries to meet the interests of different groups. There is one for the little children which is equipped with low tables and benches in place of chairs. There is also a story hour room, and several club rooms. The shelves are both open and closed. Books from all rooms are received and charged in the front hall near the entrance. Cases of rare books, old prints and bulletins help to give this Boys and Girls House a delightful library atmosphere.

The advantage of the separate children's library lies in the opportunity it offers for influencing children apart from

grown people and from unsuitable adult books. Its disadvantage is that it may be expensive to administer and may not offer a sufficient variety of reading material for the older boys and girls who need to have both adult and juvenile books during several years.

The Children's Room in the Small Library

By careful planning, a children's room in the small library can be given all the essentials of the larger children's room. An important point is to have the shelving convenient and attractive in arrangement. If shelving space is limited and many books are needed, provision should be made for storing duplicates elsewhere, because it is very necessary that the books should be kept in order. If two or three tables must serve for all, they should be of average height. The wall pictures, the bulletins, the magazine shelf or rack, and every other detail of a room or a part of a room assigned to children, should be worked out harmoniously and practically.

The same principles apply to the *children's corner* in small library agencies. The problem of equipment for children's use is more difficult in public library stations or small county libraries because they often occupy rooms not primarily planned for library purposes and because equipment in such centers is necessarily shared between children and adults. The problem of separation of children's books from adult books has been solved in one library station by the following arrangement. All adult books are placed on the three upper shelves in each case (cases are seven shelves high) and these shelves are covered by pieces of light weight plaster board framed as bulletins. Each piece is hung by two rings at the top and securely hooked at the bottom. It is light enough to be lifted down and stored in a closet during the evening hours when the room is closed to children. By this means the mediocre fiction, which as a rule is always in demand in new districts, is easily kept from the children's

attention. Another common means is the use of separate locked cases for adult books. In stations operated from a central agency frequent deliveries from the source of supply will aid in keeping the book collection small enough to shelve conveniently and in order.

Some of the most attractive children's rooms in existence are small ones. Examples are those in the small branch libraries in Denver and in Los Angeles; the room in the B. F. Jones Memorial Library at Aliquippa, Pennsylvania, and the central children's room in the Wichita (Kansas) Public Library.

Elementary and Junior High School Libraries

The children's library in the modern school is patterned after the children's room as it has been developed within the public library. Its equipment is not essentially different but is adapted in each case to the activities of the children with reference to the local school curriculum. Its space takes the form of combinations of one, two, or three classroom units, the usual result of which is a rectangular room of a depth that can be satisfactorily lighted during the day by rows of windows on one long side.

The modern school library gives due attention to recreational reading and provides attractive browsing corners. It is equipped with a number of small additional rooms for special use by classes and groups. The volume of its reference use is especially heavy but it is also a children's library planned to develop love of reading as well as to train toward the practical use of book materials.

In addition to the general conditions prevailing in any children's library the school library must be adapted to the following: capacity attendance during every hour of the school day; care of reserves for students and of overnight books; care of a large variety of reference materials including reference works, indexes, prints, pamphlets, maps, ordinarily

shelved in the adult reference room in a public library, and charts, victrola records, lantern slides, cinema reels, and the many miscellaneous materials in demand by various school departments. In some school libraries the latter materials are taken care of elsewhere.

The several types of elementary schools, including the practice school in a school of education, and the junior high schools, require a children's library which shall be adapted in plans, equipment, and contents to its particular field. These points are discussed in the American Library Association textbook on school libraries by Lucile F. Fargo.[8]

The children's room, wherever located, is primarily a library. Its physical equipment and every detail of its arrangement and decoration should convey an atmosphere of enjoyment and comfort, and invite to quiet, leisurely reading, and serious study. Some variations from adult standards are required in its plans and its equipment. These are based upon children's physical and mental requirements, their social tendencies, and the environment of the adult library which they will eventually enter.

Reading References

Architectural Forum. vol. 47. December, 1927, p. 407-552.
Contains: Library planning, by Edward L. Tilton, p. 407-528; Ventilation and lighting of library buildings, by S. H. Ranck, p. 529-36; also plans and an exterior and an interior view of the Children's Library, Westbury, N. Y., p. 549-50.

Eastman, L. A. Furniture, fixtures and equipment. Rev. ed. (Manual of library economy.) A. L. A., 1927.

Overton, Jacqueline. The Children's Library at Westbury, Long Island. Library Journal 54:883-87. November 1, 1929.
A description of the work of this library in which are included numerous references to the construction and equipment of the building and one interior and one exterior view.

See also catalogs of library supply houses such as those of the Library Bureau or Rand-Kardex Sales Corporation and The Yawman and Erbe Company.

[8] Fargo, L. F. The library in the school. A. L. A., 1930

Questions and Projects

1. Choose one of the types of libraries listed below, draw its floor plan, and select and arrange its furniture.
   a. A children's room in a city library
   b. A children's corner in a village library
   c. A children's library in an elementary school
2. Make a list by artist and title of a number of wall pictures which children will enjoy. Give reasons.
3. With children's rooms and school libraries in mind give all the advantages of a charging and receiving desk of sitting height. Of standing height. Give a detailed description of one desk which you have examined.
4. Visit a children's room and notice the plan, furniture and its arrangement, wall decorations, and other features. Report to the class your impressions and suggestions for improvement.

CHAPTER VIII

Circulation Work

A Week in a Children's Room
Attendance
Library Hours
Registration
Charging Systems
Issue of Books for Home Use
Discipline

A Week in a Children's Room

The circulation work of any children's library is modified by local conditions. No two libraries are identical in operation, and problems vary from week to week in the same library. The following description introduces a children's room in a city library where there is a trained children's librarian in charge, a less experienced trained assistant, and page service sufficient for shelving the books and keeping them in order. This children's room is open from 9 A. M. to 8:30 P. M. every day except Saturday and Sunday. It closes at 6 P. M. on Saturday and remains closed on Sunday. Children are not admitted during school hours.

Monday morning is a quiet time as far as visitors are concerned. The children are in school, and parents and teachers are busy. It is a clearing-up time everywhere and a poor time for either school visits or home visits by the librarian. Within the library the shelves are read for order; small loan collections of less than ten books are selected in response to Saturday requests from teachers; new collections for chil-

dren's use are put into the open racks and an occasional new bulletin or exhibit is arranged. Sometimes this morning work is carried by the assistant because Monday afternoon and evening are very busy periods and the children's librarian in charge of the room is usually scheduled for that time. If she comes on duty at one or one-thirty, she checks the morning's work and files the book cards from Saturday's circulation, noting carefully the titles and quality of books issued. Following this, she writes a record of the work of the previous week in her daybook, if she has not done so on Saturday, clears any accumulation of snags in the way of questionable registration or other records, and talks over changes in program for the ensuing week with the chief librarian.

Shortly before three o'clock a high school page begins shelving what is left unshelved of Saturday's books. By three-thirty the children are seen forming in line at the receiving desk. A few come into the children's room immediately with newly-signed application cards which the children's librarian marks approved and returns to the children who take them to the registration desk. As they enter the room the line breaks up. The little children find their corner; the students who have been using special collections go immediately to them. Some boys and girls begin their search for a good book from the shelves and open racks, while others seek suggestions from the children's librarian who helps all impartially. From every side she hears: "Is *Young trailers* in?" "Have you the next book after *Jack among the Indians?*" "Thanks." "Our teacher is reading *Becky Landers*. It's supposed to be a girls' book but it's swell. Becky can shoot a musket like a man. Are there any boys' books by that writer?" "Is *"We"* in? Thanks, I hope Lindy writes a lot of books." "Will you please give me a good love story for my sister? Any one will do. You gave me Allison something or other last time." "How old is she?" "Oh,

thirteen, I guess." "When does the Roosevelt Club meet?" "Please, missus, may I join the library?" "This book is torn, have you another like it?" "I saw you in church yesterday." "Please may I have *Peacock pie* to read to my little brother?" (This from a very little girl.) "Have you *Adrift on an ice-pan?*" "No, I want a thin book. I have to read it tonight and there's a basket-ball game on in the gym."

This first avalanche has consisted chiefly of the boys who always arrive first, and who have been greeted by the children's librarian. The assistant at the end of the room has also been surrounded by numbers of boys and a few girls who want to learn every detail from pulp to print in the making of a modern newspaper, who inquire what book will be a good one for a marionette show, who ask for pictures of every kind of boat, recipes for candy, a short story about honesty.

Monday afternoon is the most boisterous time in the week. The attendance is large, there are usually new books and new bulletins to be seen, and everyone is in high spirits. Some of the reference calls have been preceded by notes from teachers, and the books have been collected. The emergency calls are not new and are quickly met. The girls come somewhat later with the little children and more boys, each with an individual request.

The atmosphere of the room changes as the children settle down to quiet enjoyment in that world of the imagination toward which they are so swiftly carried by winged words. A little girl of ten is chuckling quietly over the humorous adventures of the mole and the toad and the water-rat who lived among the willows, while her companion reads on, obliviously:

> "The Princess opened the door and entered. There was the moonlight streaming in at the window and in the midst of the moonlight sat the old lady in her black dress with the white lace and her silvery hair mingling with the

moonlight so that you could not have distinguished one from the other. 'Come in, Irene,' she said again. 'Can you tell me what I am spinning?' "

A very large boy in a huge lumber jacket and miner's boots who lives on a crowded city street is reading Parkman's *Oregon trail,* the volume illustrated by Remington; a daintily dressed young girl is absorbed in Jane Austen's *Pride and prejudice.*

And so life flows on in a children's library. To one who has lived long with children even their postures are expressive of the character and intensity of their interests. To prove the exception, and children do it frequently, at another table sits a boy of twelve, dead to the rest of the material world in a stamp catalog. Is he traveling o'er land and sea or is he calculating a business deal? Perhaps the day will come when the scientific investigator will answer many questions regarding reading tendencies at points where observation fails and will prove as fact the results of practical experience in the past.

The room becomes quieter toward evening. Between six-thirty and seven-thirty there is a second rush; club members come in with their leader and ask for the key to the club room. The few little children who are lingering past the time when they are allowed are sent to their homes. A father and mother come in with two young girls and the four discuss books with the children's librarian. There are more personal calls and more reference work. At eight-thirty the lights flash as the signal for closing the room. The children leave promptly; a high school student who has been working in another part of the library comes in, straightens the chairs, picks up the books from the tables, puts the shelves in order and shelves as many of the day's books as time permits. The others are left in a section of shelving where they had been placed as soon as they were carded and the book cards verified at the desk. The children's librarian arranges

her desk and locks it, gives fresh water to any plants and flowers, and reminds the page to adjust the window shades and to turn out the lights. When she leaves the building she usually finds a group of children waiting to escort her to the street car. Tired, yes, but hasn't it been an exciting day?

Tuesday's program is varied slightly to include a visit to the library at eleven o'clock by a sixth grade class accompanied by their teacher for instruction in the use of the library, and a meeting of the Tuesday Mothers' Club at two-thirty at which the children's librarian gives a talk on books to buy for the home library. The children's librarian works during the day, and her assistant, during the afternoon and evening. The latter reports for the same hours on Wednesday, and the children's librarian has the afternoon free. During the morning she visits two schools, one a public school and one a Catholic parochial school, to confer with the teachers and to invite the boys and girls in grades five and six to the cycle story hour on Friday afternoon at four o'clock.

Thursday morning the assistant files book cards, prepares books for the bindery, files catalog cards, receives and prepares new books, and occasionally mounts pictures or makes a poster. In the afternoon between one and three-thirty the children's librarian reviews her stories for the weekly story hour, and makes several home visits at five o'clock. She stops to discuss with a social worker a case involving a library child, and is interviewed by a newspaper reporter on substitutes for the dime novel. The Roosevelt Debating Club for older boys, in charge of a volunteer leader, meets in the evening.

Friday morning the children's librarian examines the new books and reviews the cycle story she is to tell in the afternoon. A student from a local library school arrives at two o'clock, to whom she explains the arrangement of books on

the shelves and the location of the catalog and other aids. At four o'clock, a group of forty children from the fifth grade to the ninth come to hear the first in a series of stories about *Sigurd, the Volsung*. The student attends also. After the story hour they return to the children's room to examine the books on Norse myths and literature.

Saturday morning is story hour time for the younger children. Sometimes the assistant tells the stories. If there are three or four large groups, the children's librarian and her assistant tell stories in turn. The assistant is free in the afternoon and the children's librarian spends a long quiet afternoon discussing books, reading informally to the little children, writing her library diary or daybook for the week, talking with teachers who come in with requests, planning lists, and in general summing up the week's work.

This story outline of one week in a children's room is a composite picture and the small library will not include all the activities mentioned. It is sufficiently typical to serve as a basis for the discussion of circulation, reference, and reading guidance work carried on in other rooms with which students are familiar. Circulation work will be discussed in this chapter under the following heads: attendance, library hours, registration, charging systems, issue of books for home use, discipline.

Attendance

In surveying a community with a view to library attendance, the physical factors involved are the topography of the district, the location of schools, and barriers to attendance in the form of railroad and street car tracks and automobile thoroughfares. Dangerous street crossings in cities interfere with the use of children's rooms. Ordinarily, a library may reasonably expect to register ninety-five per cent of the children within a radius of a half mile, and fifty per cent of the children within a second half mile. This attend-

ance is voluntary but it is definitely invited and encouraged by effective advertising and service within the library. Not all the children who come will attend regularly but if they are registered there will be no delay when they need books.

Besides the children, there are small groups of adults to be considered: parents, teachers, church and social workers, who are concerned with what children read; artists, newspaper reporters, library critics, and others, who use children's books from other motives.

It is a desirable policy to encourage parents to accompany children on some of their visits to the library because it aids the children's librarian in her cooperation with the home. Also, in many foreign districts, such visits often prove the parents' introduction to easy books in English and to other resources of the library.

The attendance in the children's room of both children and adults fluctuates to such an extent that it is always advisable to keep attendance statistics temporarily, if not permanently, until the peaks of attendance have been registered. These vary according to hours, days, and seasons, the chief influence being the local school schedule; during the school year the largest attendance occurs immediately after the weekday school session. Although, as a rule, children draw books but once or twice during a week, a daily visit to the neighborhood library on the way from school is not uncommon.

In some localities Saturday is the busiest day in the week and, in others, the quietest. Some of the factors limiting attendance on Saturdays are the following: In cities, the Jewish children are observing their Sabbath. In the thrifty middle-class American and foreign homes, the girls help with the family cooking, baking, and washing, or take care of the younger children while their mothers go to market. In poorer homes the older children often carry heavy responsibilities. One little girl with a wizened face was seen looking at a new Saturday story hour announcement which read

nine-thirty instead of the usual ten o'clock. Turning to the children's librarian she said, "Do you think I can get here by that time with three kids to dress?" There are many of these little mothers, especially in the Italian and other foreign neighborhoods, whose serious cares in the form of the family babies are often brought to the library with them. Their brothers work at the corner grocery and elsewhere. Among the more leisurely groups, Saturday is the weekly day for music lessons, the day for the dentist or oculist, and for family automobile trips. Finally, Saturday appears to be motion picture day for all classes.

Attendance in the children's room is also somewhat seasonal. Summer is the time for children's greatest leisure but it is also the natural out-of-door play time when it is not desirable that children should remain long within doors to read; nevertheless, there is some part of every day, especially during hot weather, when a good book in the shade is satisfying. Good books and an interest in reading protect children's leisure hours during school vacation periods.

There are times when, owing to lack of space, books, or staff, it is necessary for the library to restrict attendance. For example, in small libraries where children and adults use the same room, it may be best to limit the children to daytime hours when adults are not likely to be present. It is very difficult to develop an adult patronage where children are allowed to disturb their elders. To meet this situation in foreign districts where the attendance of adults is usually small, some libraries admit children on alternate evenings. This plan is difficult to administer because children do not remember an irregular schedule of hours, especially when they object to it. Any rules restricting children seldom apply to children accompanied by a parent.

Long lines of children waiting outside a library may be picturesque in appearance, but where they occur too frequently it is evidence that the library's resources are inade-

quate and need to be extended. Where the crowds are necessarily great and restriction is positively desirable, one means is admittance by tickets distributed earlier in the library or in the schools. These are stamped for separate days or are in colors, a different color for each day, and each child is required to present his ticket at the door. Attendance at entertainments should almost invariably be controlled by requiring entrance tickets.

In general, the only regulation restricting attendance beyond those actually required by capacity limitations is observance of the library rules. The public library is a great democratic institution for law abiding residents with no restrictions as to color, social class, or creed, except in a very few localities where the local law requires them.

In those cities where colored children are separated from white children in schools and churches, they are often better taken care of in separate libraries. The following statement[1] from the Head of the Colored Department in the Louisville, Kentucky, Free Public Library explains the situation there, which is fairly typical of certain sections of the country. "There are two ways to reach colored citizens with public library service: 1, free and unrestricted use of all libraries—with a cordial welcome; 2, separate, well organized, well manned libraries, exclusively for them—with every assistance given. Since we have separate schools, colleges, and churches, and have always assisted in the education and training of their teachers and leaders, the second plan was adopted in Louisville when the library system was organized."

Library Hours

The children's room in public libraries is commonly open full library hours to adults; after weekday school sessions,

[1] Pamphlet on the work of the Colored Department of the Louisville Free Public Library.

and all day on Saturdays to children. It closes to children at hours between six o'clock and the closing hour for adults. Some libraries restrict the attendance of children in the lower grades to an early evening hour and are open longer hours to older boys and girls. Some libraries remain open evenings for reading and reference use of books only.

The rules for opening and closing are governed by the schedule of local school hours, social and educational conditions in the children's homes, the nature of the social attractions in the neighborhood, whether or not children work following their school hours, and the quality and hours of library service available within the school.

Very few children's rooms are open on Sundays. If so, they usually follow a holiday schedule of afternoon only or afternoon and evening. In some localities books are issued as on week days. When this occurs, the problem is how to provide an adequate staff because additional trained assistants are not easily available and members of the regular staff are usually more needed on week days.[2]

Registration

Attendance in a children's room does not require registration but since one of the aims of the library is to create borrowers, the children are encouraged to apply for library cards as soon as they are considered responsible. There is no fixed guide which can be followed, but readers' cards are issued to children in most libraries as soon as they can sign their names, or at the age of six, or to those in an early school grade.

The first registration should be taken by the children's librarian herself for several reasons: it is an important contact, her training should make her skilful in questioning children, and she is usually familiar with family names in

[2] Flexner, J. M. Circulation work in public libraries. A. L. A., 1927, p. 232.

her neighborhood through association with older brothers and sisters. The latter counts for a great deal in dealing with difficult, foreign names. A lesser reason is that in libraries where there is but one central desk for both adults and children, for all charging, receiving of books and records, this desk is often high and therefore inconvenient and formidable for little children to use when writing their names. The desks in the children's room are usually lower and smaller and better suited for children's use.

Some libraries mail the child's application to the parent or guardian but the majority trust it to the child to carry home. When returned, the record may be completed in the children's room or at a general desk, but the guarantor's signature is approved by the children's librarian because she usually has the best contact with the child and makes the home visits later, in case of fines or lost books. The chief problem in registration is getting the correct signature of the parent or guardian. In foreign districts often the children do not understand that applications may be signed in a foreign language. Sometimes they have a sense of shame if their parent cannot write English and they naturally resort to all kinds of subterfuge to hide the fact when father and mother cannot write at all. In the latter case, a home visit by the children's librarian, at a time when the child is there to act as interpreter if necessary, is the accepted way out. The parent makes his mark and the children's librarian records the visit on the application card. This type of sensitiveness should be treated very cautiously. It is never well to ask a child directly, "Did your father write this himself?" when it is quite evident from the "Mr. Salvatore" in a childish hand that he did not. In this situation, as in others, when the child has once said "Yes," he sticks to it. It is far better to say "Perhaps you didn't understand" or "Do you think your father will allow you to have a library card if I ask him?" There are many friendly ways of getting the

matter adjusted and often this is one of the times when a child needs a friend.

The important items on a juvenile registration card besides the signature and parent's or guardian's approval, are age, correct address, school, and grade. Some libraries use the occupation of the parent as an indication of the financial condition in the home in case of lost books, fines, or the health of the child. Having the date of expiration on the card helps greatly in re-registering. Some libraries require age by date to assist in re-registering those who may be entitled to adult cards before the usual registration period has elapsed. These points will be further discussed in connection with the forms reproduced.

Different means are used in making a child familiar with the rules which he must observe and in initiating him into the library. He should not be hurried when signing a registration card or membership book; he should be told the necessary rules in a kindly way in terms which he can understand, and encouraged to ask questions. After registration is completed, each newcomer should be waited upon by the children's librarian who learns his name and face and some of his interests without forcing his confidence in the slightest. In some libraries where changes in staff frequently occur, all new cards are held at the desk for a month in order to make sure that they are actually new and not duplicates and to aid in identifying newcomers. Meanwhile, books are charged in the usual way. If the assistant at the receiving desk is sufficiently interested to be observing, the registration number on a new reader's card will in itself be suggestive.

The routine of processes involved in juvenile registration is similar in principle to the routine of adult registration.[3] For the information of library assistants, the juvenile application card and the reader's card are usually different in

[3] This has been treated in detail in Flexner, J. M. Circulation work in public libraries. A. L. A., 1927, Chapter 3.

color from those used for adults. A further aid when the number is used in charging is a symbol which may precede or follow the registration number, as J 3648 or 3648 C. A separate registration book may be kept for children, a separate block of numbers may be assigned to them, or their numbers may be marked in the general registration record.

In a few libraries an intermediate reader's card is issued to boys and girls of junior high school age (Grades 7-9). This usually gives privileges to the ninth grade child in the way of additional books and adult service which some librarians consider important; others claim that this additional card adds greatly to library routine without greatly improving results.

Adult readers' cards are issued at 14, 15, or 16 years, or at the ninth or tenth school grade. The most general practice is to transfer or to re-register at the ninth grade. The local rule in regard to the issue of adult books on children's cards is a factor in deciding at what age the change in privileges should be made.

Following are types of application forms used in different libraries:

CHILDREN'S APPLICATION CARD. NUMBER 1.

Front

Ser. No. .....

.....

Date .....

Do not write above this line.

I hereby apply for a reader's card in the.....Public Library, and agree to keep all the rules of the library, and to give prompt notice of change of address.

Name.....

Address..... Telephone.....

I agree to be responsible for any loss to the library incurred through this applicant } ..... Parent or Guardian

Parent's Occupation.....

Business Address .....

Reverse

Home Room Teacher.....

School.....

Grade..... Age..... Date when 15.....

Known to

Name.....

Residence..... Telephone.....

Remarks:

The form above is adapted to the uses of a large city library. It saves the keeping of separate records by being printed on both faces. It provides for full information and also leaves space under "Remarks" for any additional notes desired for temporary or for permanent use, such as items on race, nationality, mental age, physical deformity (which may make attendance difficult), eyesight, or delinquency.

CHILDREN'S APPLICATION CARD. NUMBER 2.

Front

..... No. .....

..... Expires .....

(Spaces above these lines are for Librarian's Record, to be filled in by him.)

I hereby apply for the privileges of membership in the ..... Library. I promise to obey its rules and to pay all fines and dues incurred by me for books overdue, damaged or lost.

I now live at.....

My school is..... Grade.....

I promise to give immediate notice of a change of address.

Signed.....

Address and Signature must be in INK. Please do not erase or soil this card.

Reverse

Parent or Guardian must sign for child under 16 years of age

I promise to be responsible for all fines and dues incurred by my child in his use of the ..... Library.

Signed.....

The above form is adapted to town library use. It is briefer than form Number 1 by six items which are not needed in a town library: telephone, parents' occupation and business address, home room teacher, date of transfer to the adult department, identification reference. It also gives directions for filling in without the librarian's supervision.

Charging Systems[4]

As a rule the charging system used for children's books should not vary from that used for adult books in the same library, but there are points of advantage to children to be kept in mind in planning or adapting systems. A reader's card is a necessity because the number of books issued to children is limited and they definitely need the record it carries of the number of books issued and the date each is due. For them, stamping the date when a book is due is obviously better than stamping the date of issue, and since most children's books are issued for a time limit of two weeks, there are no disadvantages to assistants which need to be considered in using date due. Also children often mis-

[4] Flexner, J. M. Circulation work in public libraries. A. L. A., 1927, Chapter 4.

place books and if the reader's card number is written on the date slip it is a useful second check. The reader's card should fit securely into the book pocket so that it will not be easily lost.

READER'S CARD

No. .....

.....

.....

is entitled to draw books from the

..... PUBLIC LIBRARY

and is responsible for all books taken on this card

EXPIRES .....

DUE	RETURNED	DUE	RETURNED

Where the book number is recorded also, the above card should be printed in three columns, using both sides for entries, as follows:

DUE	BOOK	RETURNED

A very important question in dealing with children is the place where their books shall be charged and received. There are three plans in general use.

(a) Charged and received at a general desk. This plan is followed in all small libraries because it is economical and contacts between the children's room and a central desk are easy to make.

(b) Charged and received at a desk in a children's room. This plan is followed in libraries where the children's room is on a separate floor or is remote from the adult lending division, also in libraries where the policy is to keep the children within their own room in order to give better control and direction to their use of the library or to prevent them from interfering with the rights of adult borrowers. This second plan is most practical where the attendance is small enough for one librarian to carry all the desk processes and at the same time to assist the children in the room, or where the volume of work is large enough to justify a separate staff of desk assistants.

(c) Charged in the children's room and received at a general desk. This plan is often used during the hours of peak attendance in very large libraries where plan (a) is the usual rule. Extra assistance should be provided for this work. It is an excellent way in which to handle crowds. When practiced regularly it gives a children's librarian a point of contact with every child and enables her to know

definitely what books each child draws. She gets this in large part if she assists the children with their selection. She also learns the general standard of books issued and any unusual demand when she files the book cards after each day's issue. Plans (b) and (c) may prevent some losses by theft since they require all books to be charged before they are taken from the children's room.

The most important points to be considered in connection with any plan for charging and receiving books are accuracy and the sum total of personal service provided in the room as a whole. In other words, if there are one or more children's librarians, how far should they be tied to a charging desk? Floor work is most important and, at the same time, the work at the charging desk should be performed with judgment and understanding and not merely as clerical work. These are questions which must be answered in the light of local conditions. Contact with adult borrowers at the receiving and charging desks often has a wholesome, quieting effect upon children and impresses upon them the importance of responsibility toward the library. Also, members of the adult staff often both enjoy and need some contact with the children to round out their experience and to prepare them for general work.

Issue of Books for Home Use

The subject of adult *borrowers' privileges* has been fully treated by Miss Flexner.[5] A few applications of the same points from the point of view of children's use of a library are as follows:

The number of books issued on children's cards is usually two, regardless of fiction or non-fiction. The exceptions are one or more additional books to older children for school use or a book for a parent. As a rule, children visit the

[5] Flexner, J. M. Circulation work in public libraries. A. L. A., 1927, Chapters 5 and 6.

library frequently and two books are sufficient at one time. More books are sometimes allowed when children draw books for use in their school classrooms in order not to tie up their cards to the extent that the books for recreational reading are cut off. Books are usually issued for two weeks with privileges of renewal for two weeks. The usual exceptions are the few children's magazines and holiday material. When books are in special demand among children, the usual practice is to hold them in the children's room for reference use there rather than to issue them on short-time loans.

As a rule, children are allowed to use one neighborhood agency only, in localities where school libraries are administered as a part of a city-wide system, either by the public library or under a cooperative plan between the public library and the board of education. The objections to this restriction are that the school library gives limited service where it closes early on school days, and altogether on Saturdays and during longer vacation periods. Also, if children are restricted to school libraries they may never learn to use the public library. In a few large library systems children have the privilege with adults of drawing and returning books at any agency, the only restriction being the number of volumes allowed.

Every children's librarian has sometimes to meet the problem which occurs when a parent or teacher forbids a child to draw books. If it is a case of over-reading, eye-strain, or wilful neglect of studies, it should be investigated. If it is a case of a teacher's personal prejudice or of a parent's refusal to run the risk of fines, the case should be handled chiefly from the child's point of view, although the parent's decision is legally final. The best way to meet situations of the latter type is to prevent them by taking care that children understand the rules, and in some cases by allowing children to work for the library in payment of penalties.

A borrower's privileges are sometimes affected by the local

rule for *quarantined books.* Parents are likely to consider books as factors in the spread of contagious or communicable disease.

"Books used in public libraries are often regarded with suspicion and many librarians require that they should be sunned, aired, or disinfected before they are again issued. The danger from this source has doubtless been exaggerated. Books, however, which have been handled by persons suffering with one of the readily communicable diseases should always be disinfected before they are again used."[6]

To quote Miss Flexner:

"Most libraries endeavor to cooperate with city health departments to protect the health of readers by observing intelligent precautions in the use of books exposed to such diseases. The practices to be followed are often dictated by the city or town departments of health. Hence policies change and vary widely in different places as directed by local medical opinion.

"A common procedure is for the city health office to notify the library daily, or at regular intervals, of cases of contagious disease reported by physicians. No search of library registration files is made for the names listed since borrowers not regularly registered may have books drawn from stations or other distributing agencies. Notice is sent to all such persons with a request that they report any books they may have out, and the dates due (or issued). If books are overdue, fines are remitted and the reader is asked to return them wrapped and to state that they have been exposed to contagious disease. Or, books may be gathered by the quarantine officer at the time the house is quarantined. Libraries then follow varied practices, planned not only to safeguard the public, but to reassure readers fearing infection. Books exposed to epidemic types of disease, such as smallpox, scarlet fever, diphtheria, or spinal meningitis, are usually destroyed in meeting the demands of the public. This should be done whether or not strictly justifiable from a scientific point of view.

[6] Rosenau, M. J., and others. Preventive medicine and hygiene. Appleton, 1927, p. 1388.

> Books exposed to less virulent types of disease are often fumigated with formaldehyde by health officers at the time the patient's home is disinfected, or the books are exposed for several days to direct sunlight, for no germ can live in the sunlight. The latter practice is today generally accepted to be more effective."[7]

The *fine* to children for overdue books is with few exceptions less than that to adults. In most libraries the penalty is one cent per day for each book, or one half the fine charged to adults, calculated in the same way as adult overdues. As a rule, children return their books promptly but when they fail to do so, it is a good plan to send overdue notices early. The expense in postage and clerical service saved by waiting two or three days is slight compared with results. Because children as a class are not wage earners, the matter of fines is very serious with them.

A few libraries remit all fines on children's cards annually or biennially. Remitting a fine for a child is usually a mistake. The news is soon spread and the result is a repetition of invented excuses from imaginative little borrowers. Well-directed sympathy can usually find another way out. Many libraries allow children to pay their fines by installments and to draw books while doing so. It has been suggested that the amount to be charged to a child might be limited to a reasonable maximum.

A first notice may be sent by postcard or by letter. In conformity with the United States postal laws, any direct statement of amount due should be avoided when using the former. The wording varies slightly in different libraries. It should be courteous and friendly.

A second notice is more insistent than a first notice but is also courteous and friendly.

Penalties and treatment of cases with reference to overdues, accidental damage and loss of books have been dis-

[7] Flexner, J. M. Circulation work in public libraries. A. L. A., 1927, p. 122-23.

cussed by Miss Flexner.[8] Cases of mutilation of books by children within the children's room and deliberate theft of books, because of the seriousness of these offenses, will be discussed under Discipline.

FIRST OVERDUE NOTICE

CITY LIBRARY

.....

We would remind you that the book.....

.....

.....

taken on your card.....was due to be returned to the Library..... A fine of one cent a day is charged for each overdue book.

Card No. .....

SECOND OVERDUE NOTICE

THE VALUE OF A BOOK LIES IN ITS USE

193....

You have not yet returned the book for which overdue notice has been sent. Please do so immediately so that others may use it.

We hope that further reminders will be unnecessary.

_____ PUBLIC LIBRARY

Per

Discipline

Children attend the library voluntarily, the children's librarian wishes to meet them graciously and informally; at

[8] Flexner, J. M. Circulation work in public libraries. A. L. A., 1927, p. 128-48.

the same time order must be maintained if desired results are to be gained. If the children do not behave properly, her first impulse is to restrict them from using the library until they have learned to respect the rules and to appreciate their privileges, but to continue to send the same children out of the room and to do nothing further is not permanently effective. On the other hand, it is a mistake to spend time that belongs to orderly children on repeatedly disorderly groups. Between the two extremes lies the remedy for most problems of discipline, which is understanding of and love for children and sympathetic personal work with individuals that cannot fail to direct their interests into right channels.

A strong influence is that of example. If the books are always in good order on the shelves, the children will be inclined to replace them instead of tossing them down on tables. The manner in which assistants at the desk, pages who shelve, and the children's librarians handle books has its effect. Noiseless floor covering, chairs that do not tip easily, electric lights well out of reach, and few objects left about which may become playthings remove temptation and its consequences. Ventilation has its effect on interest and on conduct in turn.

In enforcing rules of conduct, the children's librarian should be firm, always allowing for a reasonable measure of human frailty and a child's point of view. The latter is very important. For example, it is almost impossible for children to take grimy hands as seriously as many children's librarian's require; children seldom see any sense in hurrying and they often have their own code of honor in regard to telling tales on one another, tattling, "peaching"—squealing, as they call it, being often, in their opinion, worse than lying. Children are keen critics and quick to discern when methods are lax or otherwise; they hold "the easy person" in contempt and respect a fair deal. The rule of order for the children's librarian in dealing with all offenses is eternal

vigilance, understanding, sympathy, a sense of proportion, wisdom in judgment, and firmness.

There are three broad principles which govern children's use of a library: respect for the rights of other patrons; respect for public property; obedience to the accepted library rules. Typical offenses against the first principle are: disorderly noise, lack of cleanliness, pushing and crowding in lines, hiding books, withdrawing slips from books to prevent their issue, bean shooting, putting foul-smelling chemicals on hot radiators, turning off lights. Offenses against the second principle are: mutilation of parts of the building, the furniture, and the books. Offenses against the third principle are: theft of books, keeping books beyond the time limit, non-payment of fines, and similar irregularities.

The three principles named are very closely related; for example, keeping books beyond the limit for which they are issued prevents someone else from having them. But the above grouping is clear enough for practical purposes and will be followed in discussing specific problems.

Under the first principle the first offense to be considered is *disorderly noise*. The children's librarian should consult with the chief librarian and definitely decide what degree of quiet shall be the rule in that particular library. It is then her duty to see that the rule is obeyed but she will need the cooperation of the adult staff. Within the room it is well to allow children to talk in low tones if they do not abuse the privilege. The measure is the principle stated that no one individual or group shall interfere with the library privileges of any other. Some nationalities are easier to control in this direction than others; for example, the Italians are naturally loquacious and the Slavs reserved; the voices of colored children are deep and it is almost impossible for them to talk in whispers; the voices of very little children are often soft but at the same time very penetrating. Obvi-

ously, children should not be allowed to call from table to table and across the room, or to yell at doors and in windows.

These forms of disturbance are usually expressions of prankishness and gang spirit, vexatious to the children's librarian but not deep-seated in the children. They can be met by personal conferences, especially with leaders among the mischief makers, by conference with parents, by the employment of library guards at outside doors and in corridors, and, as a last resort, by the use of the local police. The gang can very often be persuaded to turn its activities into lawful channels by forming it into a club. A selection of books placed on the table usually occupied by the members, may catch and absorb a noisy gang's interest. In these, as in most problems of discipline, "an ounce of prevention is worth a pound of cure." When handling them, sense of humor and self-control on the part of a children's librarian are essential. Children may need to be chastened but they should never be made resentful.

Cleanliness of body and mind enters into the general problems of discipline. *Eating* is not allowed in a children's room and *gum chewing* is seriously frowned upon. *Clean hands* are tactfully required, and insistent and repeated body odors are followed up by a visit to the child's home or to his school nurse or doctor. Children with *unclean minds* who seek suggestive illustrations or text in dictionaries and other books are kept by themselves and if not amenable are refused the use of the library.

Flirting among boys and girls is treated by preventing offending boys and girls from sitting together at the tables. The children's librarian should intuitively sense such situations and appeal first to the girls, remembering that silliness is not viciousness. Any real sex problems should be discussed with the offenders and in most cases reported to the home and, if the home is incapable of assuming the respon-

sibility, to proper local authorities. Where offending children have any church affiliations, the workers there are often helpful.

Toilet rooms for children should be separate from those used by adults, and should be supervised or their use controlled by keeping them locked, making it necessary for children to ask for the keys.

Men and women who are not known to the children's librarian should not be allowed to talk to any extent with children at tables, because their influence may be pernicious.

Any infringement on property rights should be treated seriously from the beginning because few first offenders realize that *mutilation* of public buildings and books belonging to tax-supported institutions is an offense against the state and is severely punishable by law. Since the keeping of school notebooks is the cause of much of the cutting of illustrations from books, it is a good plan to seek the aid and advice of local teachers when it occurs. Wilfully turning down leaves, marking and cutting books, stealing books, defacing the building, require stern methods in the form of personal conferences, home visits, a summons to a juvenile court where the case may be given an unofficial hearing, and finally, when other methods are not effective, a hearing before the judge.

In the case of *theft,* the child is more conscious of misdemeanor, but both mutilation and theft may become habits if not detected early. For several years the Cleveland Public Library employed a trained and experienced children's librarian, who was also a law student, to deal with cases having a legal aspect. She visited children's rooms incognito, detected offenses, followed up those discovered by others, and prepared all cases taken to the Juvenile Court for either unofficial or official hearings. In these connections, she held many interviews when children gave her their confidence. The following statements are based on this chil-

dren's librarian's experiences. More boys steal than girls. Books are often stolen from slight motives, such as a desire to read when no card is available or when there is a fine that prohibits its use; a desire to add to underground circulating libraries belonging to gangs; to make good a boast that it can be done, or, simply for the thrill of doing a thing forbidden.

Most thefts are of attractive books, such as mystery stories, Indian stories, riddle books. Little books come in for their share because they are more easily concealed. The time chosen to take them is during the hours when the children's librarian is very busy with numbers of children. There are several ways of getting them out of the library unnoticed: they are concealed in lumber jackets, blouses, sleeves, pockets, and tops of trousers; they are thrown through unscreened open windows and are gathered up later; sometimes a little child is told to carry them out and if he is questioned he pretends that he does not understand the rule of charging. Very often this is true. Another clever trick is to take two books openly from the children's room to a central charging desk and to present but one for charging, concealing the second from the desk assistant.

In the case of theft, the first step is to talk with the child. If the case is serious a visit should be made to the child's home to notify the parent, or guardian, and to find out if there are other stolen books in the child's possession. The latter requires considerable tact but it can usually be accomplished if the children's librarian has properly established herself in the neighborhood. If parents treat offenses seriously and attempt to pay the required penalties and to control the offender, in most libraries the matter goes no further legally. If they do not, the usual course is an official warning by the proper authorities and legal procedure against parent or guardian.

This discussion of problems pertaining to circulation work

with children, such as attendance, library hours, registration, rules and regulations governing the issue of books to children, and discipline has been brief and limited to outstanding features. Consideration of values in personal book work with children will be given in the chapters on reference use and reading guidance.

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Questions and Projects

1. What use could be made of a register of the children by street addresses? What would be the objections to making such a record?
2. What are the problems that arise when one child is granted additional books on his card as a special privilege?
3. How would you proceed with a gang of twelve-year-old boys who are noisy within the library and when sent out for disorder write with chalk on the outside of the building?
4. What may a children's librarian gain through visits to the children's homes?
5. As a children's librarian in a new position how would you get in touch with adults interested in children?
6. Do you believe that silence should be enforced in a children's library? Give reasons.
7. Plan a simple charging system for use in a children's library. Provide for such problems as the issue of books to adults, long-term loans to teachers, the issue of pictures and other non-book material.

8. Draw up a set of rules and regulations for a children's library.
9. Write the copy for a bookmark for children's use which contains the rules governing the use of a children's library.
10. How would you explain the use of the library to a child who is registering for the first time?
11. What arguments can you think of which favor the issue of an intermediate card to children of junior high school age? By what other methods might such children be assured of increased service and privileges?

CHAPTER IX

Reference Service

Service to Children
Service to Adults
Service to Institutions and Groups
Material for Reference Service

The aims of reference service from a children's room are to provide reference books and specific advisory service to children, to provide children's materials for use with them by adults and, for adult use, materials not found elsewhere.

Service to Children

A children's librarian handles a request from a child for reference service with two objectives in mind. First of all, she wants to meet the child's immediate need in the right way, which usually means that she helps him to find for himself the information he is seeking, and guides his use of it. Secondly, she aims at using her point of contact with an interest already created to extend the child's general reading. The latter result is not fully accomplished during one or two library visits but carries over indefinitely as long as the contact of the children's librarian with the child continues.

Both of these objectives are shared between children's librarians working in school libraries and those working in public library children's rooms. The librarian in the school, because she has the more immediate contact with the school curriculum, is inclined to emphasize the first, while the librarian in the public library tends to emphasize the second.

In either type of library, each specific problem assigned to a child in connection with his school activities as well as those problems arising more or less unconsciously in his mind, should be met with a view to enlarging his outlook on life. The ultimate aim of all-round well-developed reading interests and life habits is the important matter. In this, the parents must also play their part.

Reference contacts with children are brought about by school, family, and community interests, all of which are inter-related.

School contacts. In all probability, the requests from pupils for information on subjects in the local school curricula constitute the largest demand in most children's libraries. It is therefore important that a children's librarian should be thoroughly familiar with local methods of teaching and local curricula in order that she may adapt her reference service accordingly. The problems presented are in the old-time form of requests for facts and the more modern form of requests for aid in "research."

There is a certain amount of quick service that is a legitimate part of the day's work. For the most part, this consists of finding data needed by teachers in organizing subjects when the children act merely as messengers. It is desirable to train children of fourth and fifth grades to find some of this information for themselves if they want it for their own use. But the actual process is one which boys and girls will learn more quickly and effectively during their high school years. In the earlier grades it is important that a child should first learn to read for content, with his mind set toward choosing the parts that pertain to his particular problem. Later, at twelve years or thereabouts, he should become familiar with ready reference sources which are adapted to his needs. The introduction of adult reference aids, such as *Readers' Guide,* should be left to the eighth or ninth grades.

The modern curriculum emphasizes the project method of teaching in which the child is led to assume responsibility for learning. To quote Dr. Kilpatrick:

> "Some teachers have been confused about projects, but the matter is really very simple. A project is simply an enterprise. In school a project is a child enterprise, with emphasis on both child and enterprise. For anything to be a child enterprise, the child must feel and assume responsibility for it. If the teacher makes him do the thing, then it is not the child's enterprise, but the teacher's. So we can tell whether anything going on in school is or is not a project of the children only if we know how they feel about it. If they have in their own hearts assumed responsibility for it, it is their project."[1]

In actual practice two forms of projects are apparent to the children's librarian who is assisting the children's enterprises by reference service. The project method commonly used by teachers with younger children is to organize the subject material within the classroom and to send each child to the library with a definite idea of what he is seeking. A so-called "unit" or "unitary" method often used with junior high school pupils is to discuss the general subject in class and to allow some preliminary investigation of reference materials by the children, following which the subject as a whole is organized and definite subjects are assigned in class by the children themselves. For example, the subject of transportation undertaken as a project to be worked out in accordance with the unitary method may require pupils to investigate and organize with relation to the main topic, separate topics, such as railroads, ship canals, waterways, mountain passes, or vehicles. Although called the "unit" or "unitary" method, this is one type of the project method.

Occasional visits to classrooms and a study of outlines of courses of study will enable a children's librarian to know

[1] Kilpatrick, W. H. School method from the project point of view. In The Classroom Teacher. 1927, v. 1, p. 205.

how far pupils are expected to make their own research and when to assist them. Where school methods are behind the times, there yet remains the child who wastes his time copying meaningless paragraphs from encyclopedias and other books beginning at a point on the page indicated by the librarian's finger and ending when the account looks long enough to satisfy his teacher.

The teacher of ten years ago sent all the members of a class for one book on a specific subject, as coal or diamonds; the modern teacher develops the general subject of carbon in the classroom and allows each pupil to undertake the investigation of a designated form of carbon. There is no longer the call for "a book on London," but one child wants to find all the library has to offer about Westminster Abbey —Why was it built and by whom? Is it used today? Is there a picture of it? Who are the great men and women buried there, and why were they chosen? How does it compare with the greatest church in their own city? and the like. A second child cons indexes *ad infinitum* for information about the Tower, and still others want to know livelier facts about where the King lives, how many large parks London has, whether or not the people ride in busses and if so what kind, and what kinds of money they use. A visit of this sort to the library is a school project, or, what is better, a child enterprise.

In proportion to the acceptance on the part of teachers of the modern school curriculum, the old type of school composition-writing on abstract subjects is passing out, and the one call from forty children for a book on "Spring" has become forty different calls from as many children for stories, poems, and information about trilliums, dog-wood, pussy-willows, robins, bird-nests, leaf-buds, marbles, kites, making maple sugar, swimming, and similar seasonal subjects.

When the project method is not fully understood by a

teacher and she therefore fails to organize the library reference problem given to the elementary school children, the children's librarian must organize it herself, give the children books on the general subject, or turn them back to the teacher. For example, an entire class may descend upon a children's room for information on the manners and customs of the people who live in Africa, or the patriotic songs of nations, regardless of what part of Africa or what nations. The children are enthusiastic but their enterprise is to get a book rather than any particular information. The teacher, however, expects each child to do his work in the library room and to return to class with interest and information on some one specific phase of the general subject.

Requests from children who are following up an assignment under the unitary method of teaching should not be confused with unorganized requests such as the one described above.

Family and community contacts. There is no question about the motivation of the requests which very definitely have their roots in family and community life. When a boy's dog is sick there is no mistaking his need for a library book which tells how to care for him. When his sister gives a party she needs several books on games in order to find new ones. When his father talks about the "old country" all the children want to see photographs of the town where he lived and the kind of dress mother wore at the fiesta the day father saw her for the first time. These needs are understandingly met by the children's librarian.

The older boys and girls long to have beautiful manners but they are somehow ashamed to talk about it, so they ask for a book on etiquette, ostensibly for another member of the family, or quietly find one on the shelves. On the occasion of the annual visit of the circus there is a general enthusiastic call for information about elephants, bears, tigers, and other animals, and occasionally for books on clowning.

This circus interest provides opportunities for effective advertising by means of bulletins and exhibits.

The influence of the corner news stand and the public billboard is often toward too early reading of mystery stories. Morbid interests are sometimes aroused by the family newspaper but when such reading is supplemented by intelligent table-talk, it often leads to a call for books on travel and popular science which the children's librarian must be prepared to furnish. The news accounts of Lindbergh's exploits opened up whole volumes on aviation and other heroic adventure.

Among the children who visit a children's room, there is the caddie who studies the game, the baseball enthusiast, and the camper with a shack to build, all of whom need books. Summer brings many calls for help in building boats, kites, balloons, model aeroplanes, and radio outfits, and these interests carry over into the vocational field. There are always a few who are reading and thinking about "jobs"—more boys than girls. This interest offers the children's librarian an opportunity to introduce adult books on vocations and on ideals of citizenship.

Certain types of moving pictures inspire a search for further information among both boys and girls. An illustration is *Simba,* which presents the Johnsons' experience in hunting wild animals with the camera.

The author has been interested in observing and comparing the influence of the physical topography, climate, and historical background of three different cities, Cleveland, Pittsburgh, and St. Louis, on the reading of the children. Lake, river, hill, and plain have each a separate story to tell. Together with climate, they inspire different sports and bring about different living conditions, some results of which are discerned in the requests for information received by the children's library. The influence of local historic monuments, statues, blockhouses, sites of slave markets or battles is sec-

ondary. The requests concerning them depend upon the extent to which interest in them has been cultivated in the local schools or elsewhere.

In meeting specific requests a children's librarian uses as aids to acquiring the contents of books such tools as the local library catalog; other printed catalogs, such as the Wilson *Children's catalog* and the *Catalogue of books in the children's department* issued by the Carnegie Library of Pittsburgh; lists on special subjects; complete indexes on special subjects, such as Granger's *Index to poetry and recitations,* and the bibliographies and indexes contained in books, magazine articles, and pamphlets on specific subjects.

Service to Adults

It has frequently been emphasized elsewhere in this text that a children's librarian is required to know a wide range of children's books and to be able to evaluate them for the use of other workers with children. In keeping up to date she watches the *Publishers' Weekly* and other announcements of American and foreign publishers, reads critical reviews of books and articles on children's books and reading, such as those found in *Books,* and in the weekly literary supplement of the *New York Herald Tribune,* procures current authoritative lists, such as the *Booklist* of the American Library Association, and reads widely from actual sources. By these means she is informed when a new book should replace a book long popular and when any desirable new subject material appears. When the new book has been purchased, the librarian makes it known by book talks and by means of bulletins, lists, and exhibits of special collections of books.

Reference service to individual adults is usually concerned with a personal need. A teacher wants a book or a story to emphasize a particular virtue or a type of action; she wants

a pictorial illustration of the dress of the Puritans or an American clipper ship. She needs exact information on this subject or that to strengthen a point in the school curriculum. A mother with several children wants books which will assist her in solving family problems. She has one boy who needs to develop courage; another who is cruel to his pets; her little girl is learning to dress her dolls. The Boy Scout leader wants a camp-fire story, help in identifying a flower, a biography to read aloud following Muir's *Story of my boyhood and youth* or the *Boy's life of Edison* by Meadowcroft. The Girls' Camp-fire group leader is seeking an Indian legend, a rallying song, poems on specific nature subjects, or a list of fiction for her girls. A probation officer from the Juvenile Court has a boy in charge who is apparently not interested in anything but dogs. He calls to get the special number of the *National Geographic Magazine* devoted to dogs and asks to be allowed to look over everything the library has on the subject.

Among less frequent calls are those from commercial artists for suggestions for designs to be used in wallpaper or in furniture for children's bedrooms or playrooms. A shoe store is planning a special room for children and wants all the fairy-tales that pertain to shoes, from Cinderella and her glass slippers to the myth of Mercury and his flying sandals, for use in designing tile. A newspaper reporter calls to find the poem "Meddlesome Matty" referred to by a public speaker, and to trace a quotation from *Alice through the looking glass.*

These illustrations are sufficient to indicate the wide character of individual calls. There is nothing in the way of background of information that is not called into play at one time or another. A broad knowledge of literature, the arts, natural science, and history is absolutely required to meet the many varied requests from adults.

Service to Institutions and Groups

The school. In the section on service to children and again in the section on service to adults, the school needs of pupils and teachers were discussed from the point of view of service to individuals. The treatment in this section is from the point of view of the needs of the school as a unit.

The first institution which a children's librarian considers on entering a new district is the school. She notes the number of separate schools and their character; their location with reference to access to the library, and the attendance at each of them, the personnel of the separate faculties and the curricula in operation. Information on all these points is gained by studying local educational handbooks and curriculum outlines, by visits to schools, by personal contacts within the children's room with teachers and children, either as individuals or as classes visiting the library, by service on cooperative committees, by attendance at school meetings when invited. These contacts should be tactfully made with due consideration for the school programs and the convenience of principals and teachers.

The schools in a library district may comprise several public schools and parochial schools, including all grades. Service to them takes the form of visits, loans of collections of books for classroom use, a general deposit station open part-time, or a school library administered by the public library. Classroom collections are either general or special in character. The general collection usually includes forty or fifty books lent to a classroom teacher for one semester to be reissued from the classroom for home reading. This form of service to children is discussed in the chapter on Library extension service. The special collection illustrates a form of literature or covers a given subject and is intended for reference use within the classroom. Many libraries consider it the function of the school to provide the special collections

described. Deposit stations and school libraries[2] are intended for both reference service and general reading purposes. Library loans of books to a school are supplemented by loans of pamphlets, leaflets, bulletins, and prints, and in some cases, as indicated above, by service within the school building by a children's librarian employed by the Library Board or jointly by the Library Board and the School Board.

The usual forms of service given by a children's librarian when visiting a school are story telling, distribution of lists, and talks about books and the use of the library. School classes visit the library for the same kinds of service and also for the examination with their teachers of books on special subjects, rare books, or literary materials of the kind that cannot be readily circulated. These excursions are planned with the principal, the initiative coming either from a teacher or from the children's librarian.

In cities, the staff at the Board of Education Headquarters can be greatly aided by expert judgment on children's books from a children's librarian who understands teaching requirements. Bibliographies on special subjects are needed by supervisors for their outlines; required reading must be judiciously selected, and many suggestions are necessary with regard to editions, supplementary texts, and books for general reading. In turn, this service enriches a children's librarian's background and improves her reference service to teachers and to children within the library. There are points of cooperation between the library and the department that deals with sight-saving problems, in the form of lists of books in large type, special invitations to story hours extended to children whose reading is restricted, and supervision of the use of the library by the same children.

The department of attendance can assist the library in following up those children who are obliged to leave school to earn their living. Often the library can assist the attendance

[2] Fargo, L. F. The library in the school. A. L. A., 1930.

officer in understanding his truant pupils. This is one type of reference service.

The special schools need special materials and also service. The school for the deaf uses many pictures and illustrated books in teaching lip reading. The industrial schools require many handbooks for brief periods and it is a saving to the city where the library acts as a center of distribution. The school for crippled children needs a wide variety of entertaining books to serve as seven league boots to adventurous spirits whose bodies are caged in wheel chairs. The day and evening schools for foreign adults often need to use books in simple form which have been prepared primarily for children, and pictorial material most often found in children's room collections. Loans of books on civics and American history, vocational material, and easy reading books are often of great assistance. The parochial schools have the same needs as the public schools and are frequently more limited for funds from which to purchase books.

The family. Reference service to separate members of the family has already been discussed under Family and community contacts.[3] Service to the family as an institution is introduced here for the purpose of calling the student's attention to the occasional opportunities afforded a children's librarian through library contacts to raise the level of family life.

The public library is a common meeting ground for persons of every race and creed, and it is often the foreigner's first contact with American civic institutions. The children find the library first and act as messengers until their parents' timidity has been overcome. "My father wants a book to learn English" is frequently heard in factory districts. The homesick mother in the same family more often wants a "Polish book about the old country." Later, she sends for an American cook book or an American dressmaking book,

[3] See p. 186.

and because the children will interpret it to her, it is chosen from those in the children's room. The children's room often assists with a list of names when the new baby arrives; aids in the care of house plants; helps to remove stains from white dresses, and keeps Johnny off the street by means of an exciting story. In other words, the children's room, through the children, effects contacts between the library and foreign-born parents that American-born parents make for themselves.

Home visiting by a children's librarian to recover an overdue book may become the highest type of library reference service if in so doing she is also seeking other contacts between the family and the library which shall improve family living conditions and help to develop good citizens. Books do not cure all ills but they prevent many by lightening burdens and drowning cares. To foreign families the books in the children's room should foster pride in foreign parentage, emphasize American ideals, aid in vocations, and introduce reading as an educational opportunity and an inexpensive recreation. Reference service may begin with the children but should result in bringing the parents within the library's doors for social meetings, for discussion, for reading with their children, and for quiet enjoyment by themselves of books in their native language and in English as well.

The negro family needs the library for social and educational purposes and many members are limited by their reading ability to the books in the children's rooms. To families whose needs are not so immediate, the children's room offers the opportunity for mutual participation in the enjoyment of good books, which is indirectly an actual service to the community.

The church. The attitude of the public library toward sectarianism is impartial but the religious sentiment of the community is fully respected. The Sunday-school is often served by loans of books which are issued to the children for

home reading, but these collections are made up of standard and classic books which have been approved for use with children everywhere. However, emphasis may be placed on biographies of Christian heroes, travel in countries frequented by the churches' missionaries, and books on the Bible and biblical subjects.

The children's librarian is often asked to tell stories before Sunday-schools and church societies and agrees or refuses on the basis of whether or not she, or the children, need the contact to further library objectives. Preachers and other teachers visit the children's room for biographical anecdotes, ethical stories, poetry, prints, and versions of the Bible for use with children. Lists of books are made and distributed to church associations and federations; books are lent to vacation Bible schools, and stories are told there to the same extent that service is given to summer schools under the local Board of Education.

Many reference aids planned to assist teachers and parents in presenting religious doctrines are classified as adult material and are shelved in the adult library with other books on the education of children or with the books on separate sects.

Organizations and groups. There are many groups to which reference service in the forms of loans of books, story telling, and talks about books is given. Among them are department stores and factories where the employed social worker finds that many of the younger adults need very simple books. Where there are clubs in these centers, material for debates and plays for light reading and for presentation are in demand, and from every source come calls for books to assist with social entertainments.

In some cities, books are deposited in playgrounds; in others, a library book wagon makes the rounds. Deposits of nature books, occupational books, and recreational material are needed for use by the children in fresh-air camps, and

also in the camps of the Boy Scouts, the Girl Scouts, the Girl Reserves, the Camp-fire Girls, and similar organizations.

The children's hospital for many years has been provided with picture books, story books, and with story telling. This service has been recently supplemented by service to mental clinics where children are either under treatment or observation.

Reference service to individual social workers has already been discussed in the section on service to adults. In connection with city-wide, state, and national programs of associations, such as The National Council of Parents and Teachers, National Rotary, the National Child Welfare Association, and the Boy Scouts of America, children's librarians are frequently called upon for suggestions of books for children's own reading, books and stories suitable for reading aloud, stories to tell, bibliographies on nature subjects and character forming, lists of handwork and vocations, lists of magazines, and similar service.

Material for Reference Service

In making a collection of children's reference materials, the following points are considered: the type of research required, the local school curricula, community interests, the extent of the book fund, and material available.

The type of research required in a children's room is largely determined by the methods of teaching in operation in the local schools and the amount of reference service available elsewhere. For example, there may be libraries in the school buildings to carry the intensive reference work immediately connected with class work and many of the ready reference calls. Or the local library may decide that it is more economical to carry the reference work with junior high school pupils in the adult reference room if very little day use is otherwise made of the reference materials which overlap. Some duplication of reference materials is

always necessary between the adult reference room and the children's reference corner or room, but it is usually justified by the fact that even junior high school pupils require some special service. Besides, children soil and wear out books through much handling, and too many children in an adult room discourage its use by adults.

Any collection of children's reference books should be kept to a minimum of books actually used, and should be frequently revised. The collection should not look forbidding and it should be confined chiefly to up-to-date books and standard sources because children are getting fresh information on subjects rather than making comparative or historical studies.

The local school curricula are usually available in printed or typewritten form. When the outlines include broad subjects only, the children's librarian may find it helpful in her reference service to index each fully. Through school visits she may also learn the extent to which subjects are emphasized and the period during which they are studied. It is also important for the children's librarian to know how far the subjects listed are covered in the textbooks and in reference books owned by the schools.

Community interests should be studied with the idea of stimulating reference calls as well as meeting them. These have been discussed earlier in this chapter under Family and community contacts.[4]

Among materials available for reference service are: Ready reference books, Readable books of information, and Literary materials. Factual materials for children's ready reference service include encyclopedias of general information and handbooks on special subjects. Encyclopedias for children should be bought only when the collection for general reading is fairly complete, because they are expensive and to an extent go out of date; the separate volumes can rarely

[4] See p. 186.

be replaced when worn or mutilated; besides, many children's reference problems can be met by books from the circulating collection. The most satisfactory encyclopedias for children emphasize subjects in history, biography, geography, and popular science. Entries are under specific subject, and accounts are brief and in readable form with all secondary data given at the end of the article. In format the volumes should not be too large, the type should be clear and spaced for easy reading, and the illustrations should be both numerous and appropriate. Examples of satisfactory encyclopedias are: *World book encyclopedia: organized knowledge in story and picture,* 13 v., Quarrie, 1917-30; and *Compton's pictured encyclopedia,* 10 v., Compton, 1929. An example of general encyclopedic material contracted into a one-volume library is *The Lincoln library of essential information,* Frontier Press, 1924-29.

Among cyclopedias, those edited by J. D. Champlin and others have had wide use and in some libraries take the place of a general encyclopedia. There are a number in the series and the separate volumes are revised from time to time. The titles of the earlier volumes are *Common things, Games and sports,* and *Natural history.* The more recent volumes which have been edited by MacVeagh and published as *Champlin's New young folks cyclopedias* are *Persons* (1924), *Places and events* (1925), and *Literature, art, and mythology* (1929). These volumes can be purchased separately and are comparatively inexpensive.

An annual almanac, such as the *World almanac,* is a necessity in a children's room for its statistical information on industrial production and population and its general data.

One atlas will be needed. It should be of medium size, with brief text in clear type, clear and correct maps, and a good index. An example is *Appleton's modern school atlas,* ed. by George Philip and W. R. McConnell, Appleton, 1928. Statistics are important but secondary, as an atlas can be

supplemented by current almanacs and similar handbooks, and by the wall maps and atlases usually found in the adult reference room. Any extended use of atlases is occasional only.

Dictionaries commonly used in children's rooms are either Webster's *The new international* (Merriam) or *The new standard* (Funk & Wagnalls). Large dictionaries should be purchased only when use justifies the expenditure.

There are a number of indexes which include references to material in children's books that are very useful. Among them are the Granger *Index to poetry and recitations* (McClurg), the *Index to fairy-tales, myths and legends* by M. H. Eastman (Faxon), the *Plays for children; an annotated index* by Alice I. Hazeltine (American Library Association), and the *Children's catalog* (H. W. Wilson Co.). These standard reference works are usually supplemented by a number of books such as Bulfinch's *Age of fable,* Gayley's *Classic myths,* Comstock's *Handbook of nature study,* Reinach's *Apollo,* Barstow's *Famous pictures,* and many others which are primarily intended for circulation among either adults or children, one copy of each book being held for children's reference use within the room.

The selection of these titles depends upon the subjects in demand. The books used should be well illustrated pictorially and well indexed with entries under specific subjects; their style should be readable but their treatment of subject matter should be scientific and serious. When children want facts they are much annoyed by a presentation in story form. This treatment is especially noticeable in books for children which deal with natural history and geographical subjects. There are many books of travel in which, to quote the children, "They all talk so much they never get there."

All this ready reference material needs to be supplemented by pamphlets, magazine and newspaper clippings, typewritten material, photostat material, and prints, all of which are

well indexed and kept in order in files provided.[5] Publishers' circulars and announcements often provide biographical information pertaining to authors. For both biography and literary criticism, the *Horn Book*[6] and the "Three Owls" page in *Books,* the literary supplement of the *New York Herald Tribune,* can be clipped, as well as the educational magazines which give attention to children's books and children's reading. The local Chamber of Commerce advertising matter is valuable, also the bulletins and circulars of local and non-local industrial plants, steamship companies, and travel bureaus. Reference is made in the chapter on Reading guidance, under exhibits, to the free or inexpensive sources listed in *Enriched teaching of English in the high school* by Woodring and Benson.[7] There is another handbook, by Mary J. Booth,[8] *Material on geography,* including commercial products, industries, transportation, and educational exhibits which may be obtained free or at small cost. Similar references may also be found in the bibliographies contained in *Modern Aladdins and their magic,* by Rush and Winslow.[9]

Readable books of information. By readable books of information is meant books with background of fact or atmosphere, which introduce the reader to subjects, or which supplement established interests. Some of them would be considered factual material in the sense in which the term is being used by school men, and some fall more nearly into the field of pure literature. Examples of what is meant

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[5] Dickey, P. A. Suggestions for the care and use of pamphlets and clippings in libraries. 2d ed. rev. Wilson, 1922.

[6] The Horn Book. Boston Bookshop for Boys and Girls. 270 Boylston Street. Four issues per year.

[7] Woodring, W. N., and Benson, R. T. Enriched teaching of English in the high school. Teachers College, Columbia University, c1927.

[8] Booth, M. J. Material on geography . . . obtained free or at small cost. 4th ed. rev. Librarian, Eastern Illinois State Teachers College, Charleston, Ill., 1927.

[9] Rush, C. E., and Winslow, Amy. Modern Aladdins and their magic; the science of things about us. Little, 1926.

by a readable book of information are *The chief of the herd,* by Mukerji; *Chi-Weé,* by Mrs. Moon, which describes the American desert and present-day life in a pueblo village; and *In the endless sands,* by Evelyn and C. K. Scott, a story of the Arabian desert. The more strictly informational type is illustrated by the Quennell and Quennell Everday life series listed in the Wilson *Children's catalog,* Du Chaillu's *Lost in the jungle,* Hornaday's *American natural history,* and Eva March Tappan's *When knights were bold* and the *Story of our constitution.*

There are many excellent books of this type which should be recognized by a children's librarian as material to be used in extending children's interests in specific subjects. They can be made known to parents, teachers, and children by means of short lists attractively annotated, by special exhibits, by labels on the shelves, by lists of related reading inserted in books. For example, a typewritten or mimeographed list of from three to five books connected with the idea of chivalry, such as Pyle's *Story of King Arthur and his knights,* Pyle's *Men of iron,* Scott's *Ivanhoe,* Scott's *Talisman,* and Tennyson's *Idylls of the king,* could be tipped into copies of Tappan's *When knights were bold.* Many other sequences will suggest themselves to children's librarians. The subject content of readable books of information should be brought out in the catalog but the books themselves should remain on the shelves where they would ordinarily classify by form or by treatment. This point is discussed further under classification of children's books.[10]

Literary materials. Literary materials for reference use are collections and handbooks, both juvenile and adult, which are required in meeting the reference calls from parents and teachers on subjects connected with children's reading. For example, the books about *story telling* are invariably adult but they are usually placed in the juvenile collection because

[10] See p. 113.

the children's librarian is the library specialist in story telling and, also, story-telling handbooks are used chiefly in connection with its source material. Other examples are: *A handbook of children's literature,* by Gardner and Ramsey; *The three owls* (first and second books), by Anne Carroll Moore; *Children's books and reading,* by Montrose Moses; *Children's literature,* edited by Curry and Clippinger; and *The children's book,* edited by H. E. Scudder. The library avoids those sets of books which are planned to introduce literature into the home through excerpts because its main purpose is to provide complete works. The Curry and Clippinger handbook is included for the methods it presents to teachers. Reference calls for children's *plays* are also better met in the children's department as they usually have some literary basis. The exceptions are those used as propaganda by health societies, safety-first committees, and other special groups. This material is usually ephemeral and, if so, goes into the ready reference pamphlet file.

In the case of children's *music,* the requests are more often tied up with adult interests and the collection for reference use may need to be divided, placing some collections of songs, pianoforte pieces, and others in the children's room, and the very special and more difficult collections with the books on theory in the adult library.

The indexes to *plays, poetry,* and *short stories,* and the *Children's catalog* mentioned under ready reference aids are valuable in tracing literary materials. These should be supplemented by many lists and bibliographies by authorities.

To repeat, the collection of children's reference materials for use both by children and adults should be a live collection, authoritative and comprehensive, and one which invites use.

Reading References

Carnegie Library of Pittsburgh. Basic reference books for an elementary school library. School Bulletin, August, 1924.

CONNOR, MARTHA. How to study reference books. Library Journal 53:159-62. February 15, 1928.
Pertains to adult books but presents principles applicable to juvenile books.

FARGO, L. F. The library in the school. A. L. A., 1929.
See discussion of school reference problems.

FAY, L. E., and EATON, A. T. Instruction in the use of books and libraries. 3d ed. rev. Faxon, 1928, Chaps. 4 and 5.

GREEN, J. L. Reading for fun. Badger, 1925.
Chapters 5 to 8 cover reading for fun in science, in history, and in citizenship.

HATCH, A. K. The children's library as a factor in modern education. Elementary English Review 4:157-59. May, 1927.

MUDGE, I. G. Guide to reference books. 5th ed. A. L. A., 1929.
A well-known standard bibliography.

WELLING, J. B., and CALKINS, C. W. Social and industrial studies for the elementary grades. Lippincott, 1923.
Deals with the organization of projects and use of reference materials.

QUESTIONS AND PROJECTS

1. Describe briefly how you as a children's librarian would proceed in cooperating with a fifth grade teacher who is directing a project on South American exports.
2. If possible, record reference requests from children received in a children's room over a definite period. Analyze them to determine:
   a. Source of the request, whether school or other interests.
   b. Kinds of interests represented (sports, occupations, and similar groups).
   c. Influence of locality.
3. What would be your method in dealing with each of the following requests:
   From a nine-year-old boy—"I am going to be a Boy Scout and I want to learn how to name the different trees that grow around here."
   From a thirteen-year-old girl—"We are each to give a five-minute talk in school on our favorite author. Will you help me?"
   From an eight-year-old boy—"Our teacher says that we may each talk five minutes about our favorite American. Mine is Washington and I want to read up on him."
   From a mother—"What can you give me that will help me in teaching my children courtesy to others?"
4. Select ten of the following general requests from children. What would be your method of dealing with each of them?
   Have you a book that tells how to make an engine for a toy motor boat?

Teacher told me to find out exactly how big a tree is before lumbermen cut it.
I've "gotta" report on water purification. Have you a big book on it?
I want to find out what to feed cray fish.
What do you feed a guinea-pig?
Is there a book that tells how men's lives are guarded in gold mines?
I want enough about the Royal Persians to write two pages.
How much rainfall does a tree require in one year?
Why do animals eat salt?
How many shells has a turtle?
What does the bark of the elm tree look like?
We want the origin of guilds.
Who is the American buried in Westminster Abbey?
What kind of houses do they have in Bermuda and how do the people dress?
What are the advantages of the Atlantic seaports?
I want ships of the middle ages.
What kind of dishes do the men in a lumber camp use?
Who made the first map?
Are we very different from the people of olden times?
Why did the Indians wear feathers in their hair?
What did the Indians eat?
How did the Romans dress?
Is milk heavier than water?
Where and what is the Aurora Borealis?
What flowers grow in the jungle?
Why do trees draw lightning?
Why is forked lightning more dangerous than any other kind?
What are the phases of the moon?
What are the habits of a camel?
What becomes of Eskimos when they die? I asked my teacher and she said she thought that was a very good question to take to the library. I just know they can't bury them because no one could dig in the ice and snow.

The following are other actual requests from children which may be suggestive for student practice problems:

A whole book about the boll-weevil.
All about the house and furniture of a trapper.
All about the Cape to Cairo railway.
Give me a map of the South Pole. No, I want Byrd's life and I want to see how he knows where to go.
A picture of the inside of a Roman house.
A map of all the crusades.
A poem called "Song of the lark." (This proved to be the poem quoted in the text about the picture by that title given in Carpenter's *Stories pictures tell.*)
A description of the Riley Memorial hospital in Indianapolis.
Something about reliability.
How cotton thread is made.

How news was carried in olden times—compare with present day methods.
Uses of sawdust.
Difference between dogs of Holland and Belgium.
Size and description of the statue of Zeus by Phidias.
Origin of signet rings.
Photography from airplanes.
How airplanes are used for finding forest fires.
Trace the development of transportation in the United States.
Poems about circus animals.

5. Study the service to schools given by a small public library with which you are familiar. How would you improve or expand this service?
6. What service does the children's department of this same library give to:
   a. Adults interested in work with children.
   b. Groups of adults.

CHAPTER X

Reading Guidance

Personal Work with Individual Children
- Children's reading tendencies
- Suggestions to children's librarians

Group Methods
- Story telling
- Book talks
- Reading clubs
- Dramatization
- Instruction in library use
- Use of catalogs and lists
- Bulletins and exhibits
- Contests
- Other group methods

The discussion in the previous chapter dealt with the problems involved in meeting direct calls for reference service. It was indicated that to do this well, certain things are required, such as breadth of knowledge of reference books and related materials, appreciation of children's personalities, and an understanding of the conditions under which they work and play. In this chapter on reading guidance the questions to be answered are how far and by what methods can satisfactory book attitudes and reading habits be encouraged among children, and their general reading tastes improved. These will be discussed from the points of view of personal work with individual children and work with groups, with reference to library contacts with home, school, and community interests, and educational needs.

Personal Work With Individual Children

"How Abraham Lincoln would have enjoyed this library!" exclaimed a white-haired man to the children's librarian who

was showing him a modern children's room on its opening day. It is true that the eager boy who walked everywhere within a radius of fifty miles to borrow books to read on the hearth by the fire's light, in his love of reading is kin to the many boys and girls who are enjoying books in homes, in schools, and in libraries today. Lincoln's few books have gained in numbers and in accessibility partly because the democracy he helped to build has assumed a degree of responsibility for providing library privileges for all its children. Many children, everywhere, are reading within a wide field and among them are the children of genius who seek as insistently as the lone child in the Indiana wilderness the books which speak to them as individuals. There are others who need personal aid.

The children who attend a children's room in a public library appear at first to be a very heterogeneous crowd. But as one works with them informally day by day and week by week, the large numbers gradually resolve into groups, and members of groups again become individualized. There are the little children, the boys, and the girls, the readers, the tasters, the indifferent to books, the timid, the boastful, the obstreperous, and others. These children attend voluntarily; no one forces their acquaintance and unless they offend the rules they are not required to give their names. The children's librarian very early establishes friendly relations with them which give her a basis for guiding their reading.

Children's reading tendencies. The first pleasurable book experiences of little children are enjoyment of pictures and recognition of familiar stories in text. With these two points in mind, the children's librarian puts books into their hands with brief comments, reads informally to small groups gathered around a table, talks with individual children about the books they bring to her attention, and tells them stories.

As soon as little children become conscious that they can read with some ease the books which carry one story from cover to cover, they gain confidence rapidly and attempt much more difficult reading. Many are gratifyingly successful but among the large number who attend the children's room are those whose reading tastes and interests lie far beyond their ability to get what they seek from the printed page. They are often younger children in families where books are read aloud and discussed, bright pupils who have developed wide interests in school but to whom learning to read is a laborious process, or children who have been attracted by illustrations and bits of text toward unusual books and would go exploring. The years between nine and eleven are impatient ones in the matter of reading and therefore a critical period. A well-equipped children's library presided over by a trained children's librarian can do much for children of these ages by offering them a wide range of suitable books well illustrated and in good format, some of which they may safely taste and dip into without reading thoroughly.

The little girl's favorite story books reflect her intense love of fairy-tales. She likes to read about animals, and play incidents in outdoor life, indoor play with dolls and toys, and housekeeping, but all must be presented imaginatively, as befits a fairy-tale princess. There is a later period of emotional development that is more difficult to meet. It is the awkward age before thirteen when the girl is very self-conscious and relates every incident in books to herself, when she is sensitive to any criticism of her clothes, her hair, her walk, or her manners, and when she longs to be beautiful, accomplished, and loved by members of her family, her teachers, and her girl friends. It is the period described in the first part of Louisa M. Alcott's *Little women,* in Katharine Adams' *Mehitable,* and Mrs. Ewing's *Six to sixteen.*

There are many poor books which appeal to girls at this age, in the form of boarding-school stories and home stories overemphasizing wealth, clothes, personal misunderstandings, and emotional crises; books snobbish in tone and unwholesome in their idealism. Because their psychological basis is somewhat accurate, they are all the more subtle in their pernicious effect. The only way to overcome their influence is to crowd them out with better books which appeal to the same emotional interests.

Because girls are more delicately imaginative and emotional than boys they are more easily led to the enjoyment of poetry, drama, essays, and fine descriptive fiction through reading clubs, poetry-writing clubs, and dramatic clubs, and through personal talks with a children's librarian about favorite books. Girls, like boys, are seeking life, but in a different way. They need some so-called boys' books with moving plots and a boy's type of hero to take them out of themselves and to keep them from becoming too introspective; for the opposite reason boys need some of the so-called girls' books, for their suggestions of self-analysis and wholesome sentiment.

In practical work in children's libraries, distinctions should not be drawn too sharply between books for boys and books for girls, but since they are temperamentally different and since girls usually mature earlier, some variations in their interests and needs must be kept in mind. Because boys are objective in their attitudes and respond more immediately to influence, the inexperienced librarian too often decides that she can work more effectively with them than with the more reserved and less responsive girls. Ruskin says, "You may hammer a boy into anything but a girl blossoms like a flower." While this is a half-truth, it contains food for thought.

The influence that chiefly governs a boy's reading from the age of eight or thereabouts through adolescence is his

tendency toward hero worship. He asks for plenty of well-directed action which forwards a plot, a hero who is physically brave and morally courageous, cunning yet honest, loyal, truthful, frank. The heroine (when one is necessary) must be beautiful, faithful, plucky, and, at the same time, altogether rescuable. The love-making—well, that should be taken for granted. This may sound like a Henty formula but it is as old (or older) than the printed page and has been followed by vigorous and original writers such as Robert Louis Stevenson (See *Black arrow)* and Howard Pyle (See *Jack Ballister's fortunes).*

Many other natural reading tendencies of both boys and girls have been indicated in the preceding chapters on book selection.

Suggestions to children's librarians. The training of a children's librarian is planned to assist her in recognizing both natural and cultivated book interests in order that she may build individual reading tastes and habits from a sound basis. The normal library child has individuality and reading preferences and usually expresses his opinions quite freely. At times he is reticent and assumes protective coloring, but in the main he gives his confidence and in return expects a fair deal.

A children's librarian prevents discouragement among beginning readers and laggards when she gives them books which they can enjoy because they can read them with ease. She uses *Johnny Crow's garden,* by Leslie Brooke, and similar books in which the pictures tell half the story. For the fourth grade child who is not at all sure that he likes books well enough to work to read them she seeks dignified but simple text in large type, attractively illustrated. For boys she finds such books as *The larger beasts* by Daglish, *Toby Tyler* by Otis, and *The magic forest* by White. She gives these same books to girls and adds *The little wooden doll* by Bianco, *Wee Ann* by Phillips, *Donkey John*

of the toy valley by Morley, or Boutet de Monvel's *Joan of Arc*.

A children's librarian stimulates interest by means of current books and illustrated books. When a new book on aviation appears she calls it to the attention of readers in that subject. She has trained her memory to recall requests from children, through personal interest in them, and by this means and the use of records kept at her desk, she follows up recognized interests among children with books both new and old.

A children's librarian checks the occasional omniverous reader by sharing his books with him in *natural* ways. She may converse with him about a plot or details in a description; she may invite his opinion on the illustrator's interpretation of the text or the author's style. These are methods which tend to deepen interest and to encourage re-reading and thoughtfulness regarding what has been read. They should be followed cautiously, with sympathetic understanding and respect for children's individual book preferences and for children's friendship.

Books have essential values; they also have relative values. In her personal work with individuals, the children's librarian considers first the child's interest and from that she turns to her collection of books. The first book given a child should be the best book on the specific subject that he will read at the time. The second book should be not merely another on the same subject but a fuller treatment or one which introduces new phases of the subject. The third book may make a transition to an allied subject or it may present familiar subject matter from a comparative point of view. It is well for children's librarians to accustom themselves to think of all books, both informational and literary, in sequences, and to keep in mind gradual advances in quality. A child asks for a good book; he has had this book or that; the problem is what to give him next. To

illustrate briefly, a boy of ten wants to know something about elephants. Ghosh's *Wonders of the jungle* includes a simple and brief account on the habits of elephants; Carveth Wells in his *Jungle man and his animals* gives some of the unusual facts about the elephant in half humorous, readable form. Two fine stories by Djan Gopal Mukerji are *Kari, the elephant* and *Hari, the jungle lad.* These are about elephants and introduce life on the edges of the jungles in India. Kipling's *Jungle books* present life in the jungles of India in a fanciful treatment and introduce some poetry. All these books in turn are good preparation for Kipling's *Kim* which a boy will enjoy when older, and *Kim* opens up life not only in India but in all the Orient.

And now comes a warning. The time required by a child to make the reading advances desired must be considered carefully. Do not hurry him but be alert to opportunities for placing the right books before him. A good plan is to leave a child alone with from three to five books and to allow him to make a leisurely and independent choice. Taste formation is a slow process and it is well to remember that a child's selection may progress in switch-back fashion up the mountain.

A children's librarian who regards books thoughtfully sees similar possibilities of extension of interest in every personal request.

Some lists which suggest sequences are *Seventy-five stories of adventure* and *Eighty tales of valor and romance,* prepared by Caroline Burnite[1] for the Cleveland Public Library, and *A list of books for girls*[2] prepared by Effie L. Power.

The children's librarian has the opportunity to discover native talents among children through the fact that almost all

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[1] These lists, formerly published by the Wilson Company, are now out of print. Single copies will be sent to instructors by the Cleveland Public Library as long as the supply lasts.

[2] Power, E. L. A list of books for girls. 4th ed. Wilson, 1930.

visits to the library and all requests are their own enterprises. For example, the Cleveland Public Library has made a special effort during the last few years to assist child artists, and it all came about through casual observation of the work of a few children who were inspired to draw, and who brought their work to the desk of "the library teacher" for her to admire and to post on a favorite community bulletin board in a corner of the children's room. As a result, special collections of books are being purchased for groups of little artists in children's rooms throughout the city, and a connection has been made with the Art Museum where all are encouraged to draw and the most talented children are given instruction. In addition, prints have been provided by the Cleveland Print Club for the children to copy, both in the library and in their homes; library clubs are reading about artists and their work, and there is a new interest on the part of many children in illustrations in books and in the pictures that hang on the library's walls.

Suggestions to children's librarians with reference to methods of providing contacts between individual children and books have been made throughout this text. In this section a few important points have been presented which are in part a summary of statements made elsewhere. There has been no scientific testing of the reading guidance methods used by children's librarians with individual children. What one children's librarian can give another are results of her own experience and observation based on her knowledge of children's literature and child psychology, with the warning that no two situations are ever identical. So far the suggestions have dealt with what to do. Following are a few "Don'ts."

When talking to a child about a book do not give him the entire contents but stop at the point of acceptance. This

applies to books of information as well as to fiction. Leave something for the child to explore.

Never talk down to a child when describing a book; he rightly resents a condescending manner. It is equally important not to show sentimentality toward him by calling him "dear" before you know him, or in the presence of other children who may laugh at it. On the other hand, be friendly and do not be afraid of showing true sentiment toward both children and books. Some children's librarians form the habit of putting their hands on children. This is as irritating to children as to grown people and is, obviously, wrong in principle.

When a child refuses a recommended book, he should not be too strongly urged to give his reasons. If a children's librarian's relations with him are right, he will give her his opinion eventually. One should not be afraid to suggest books which will make a child stretch a bit, but the degree of difficulty in a book, while not emphasized, should not be misrepresented. One children's librarian remembers her great disappointment in George Eliot's *Mill on the Floss* because she was enticed to it early through a teacher's account of Tom and Maggie Tulliver.

Returning to things to do, it is well to place attractive books casually before the indifferent child and to leave him alone with them. The same type of child may also become interested in reading by being allowed to share occasionally in shelving books, in reading the shelves for order, or in placing scattered books in neat piles on the tables.

A children's librarian should not only prepare reading lists for individual children but should encourage and assist them to make their own. Children may also be encouraged to keep interesting records of books read, records of favorite quotations, and notes about authors. It is a good plan to invite the memorizing of poetry and parts of favorite books,

or any worthy individual efforts toward literary production. The latter are easily stimulated by posting the original poems or stories on a bulletin board or by exhibiting them in a scrapbook. In some libraries, the children practice compiling anthologies or making collections of poetry written by themselves. A children's librarian should be alert to recognize and to encourage latent talent in this direction. Children's hobbies of whatever kind are an important basis for guiding their reading.

In testing new books and old, the judgments of the children who read them are often surprisingly enlightening. An older boy said recently with reference to Richard Halliburton's *Royal road to romance,* "Oh, yes, it's interesting. Of course, anyone can see he was a sap, but it's interesting." Personal work with individual children is greatly strengthened by those contacts in which the children state their opinions frankly.

The ultimate aim of a children's librarian is to create and satisfy spiritual and intellectual needs. This is possible only when she understands and respects each child's point of view and is herself resourceful.

Group Methods

All library service is rendered to individuals or to groups and in a certain sense one implies the other. The term *group,* as used here, refers chiefly to the unorganized social group, members of which are held together by mutual interests and similarities in age and environment. These are a familiar part of the clientele of every children's room and the wise children's librarian takes advantage of them to present literature which makes a special appeal, and also to form contacts with individual children.

The children's librarian's most effective group methods of guiding children's reading are story telling, book talks, reading clubs, dramatization, instruction in library use, use

of catalogs and lists, bulletins and exhibits, contests. The extent to which these methods are used in separate libraries should depend upon the amount of staff, space, and books available, and the educational needs of the children. Group methods should never be permitted to interfere with personal service to individual children. A story hour that upsets the atmosphere of a children's room for any length of time is not an asset. A children's librarian should not leave her room to the care of an inexperienced assistant while she conducts a club for a few children, unless she is meeting an emergency. A children's librarian who gives several hours of instruction in a morning classroom is often too tired to carry satisfactorily her afternoon work with the children at the library. The rule for group service is to apply common sense to common needs, being careful not to move along the line of least resistance. Because group service is hard work it should not be omitted.

Story telling. Telling a story to an appreciative audience may become an intimate personal experience.

It was midsummer in St. Louis. The slanting rays of a late afternoon sun were finding their way among the pillars which supported the many parallel lines of steel track that brought a great railway system into a terminal station. Below the tracks, in a shady recess, a group of children were gathered about a story teller. "There was once a woman who had a son and a goat. The son was called Espen and the goat was called Nanny. Now you must know——"

The story continued while trains from the East rolled toward the gateway to the South and to the West, and the Mississippi River, at the foot of the sloping street, moved majestically past wharves piled high with products bound toward the farthermost parts of the globe. The great freighted world moved by, unnoticed by the children. They were lost in a larger world of the imagination; a world of traveling carpets, seven-league boots, and ships with magic

sails which far outran the power of steam. The air was hot and filled with dust; only here and there patches of green grass triumphed over cinders and cobblestones; discordant noises were everywhere; but the low voice of the young girl held her audience spellbound, because she had a tale to tell which lived vividly in her memory, and which was worth the telling. Such is the power of the story.

In the account of a week in a children's room in chapter 8, reference was made to two types of library story hours: one for little children, and a cycle story hour for older boys and girls. The first is planned for children below the fourth or fifth grade and is held, between September and May, on Saturdays or at a time when children are not in school. Carefully selected folk-tales, myths, and occasionally realistic stories are told to groups of fifty or less in a story-hour room during twenty minutes or a half hour. The program for each story hour is often made up of one short humorous story to put the children in a relaxed mood, a longer story, and a poem.

In planning the *little children's story hours,* the story teller gives some variety but keeps closely to the standard stories which form the basis of lifelong literary culture and interest in reading. Little children like the familiar, and their frequent "Tell it again" gives the story teller the opportunity she seeks to repeat the best. If their selection is supervised, the children may occasionally be allowed to take part in the story hour by telling or dramatizing favorite stories.

The *cycle story hours* are usually conducted over a briefer period, between November and April. They consist of a series of eight or ten longer stories from great world literature, such as the Greek hero tales, the Volsunga saga, the King Arthur legends, the Robin Hood ballads, and others, and are planned for boys and girls of ten years and over. One story is told which may require between thirty and forty-five minutes for telling and ten or twelve hours for

preparation by the children's librarian if she is preparing it for the first time. This is not a waste of time even for a small library because after a background for the first story in a series has been acquired, it takes less time to prepare the others in the cycle. Besides, the children's librarian who does not know great world literature intimately, lacks the foundation required to evaluate books for children. There is no part of the work that helps more to cultivate and to preserve her appreciation of literary values than the selection of essential incidents for telling and the reading required to absorb the atmosphere of a great story. The cycle story hour may deepen appreciation in literature which is being casually read, or it may introduce new material.

In the section on the children's department in the recent survey of libraries,[3] story telling is shown to be practiced in approximately 79 per cent of the largest libraries in the United States but less in smaller libraries in proportion as they diminish in size. The variations appear to depend chiefly upon the size and training of the staff. Without doubt it has proved a most effective method of influencing children's reading and a legitimate point of contact for library publicity.

Since the primary purpose of all library story hours is to interpret literature to children and to inspire them to read for themselves, the children's librarian considers this contact with the children as most important and does not give it up because stories are told in the neighboring schools. Instead, the library programs are adjusted to those of the schools so as to offer variety in the literary field in which children's librarians have made further study than teachers have. Surfeiting the children is avoided by good judgment in selection of material and careful preparation on the part of both children's librarians and teachers.

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[3] American Library Association. Survey of libraries in the United States. A. L. A., 1927, v. 3, p. 44-51.

Story telling is an art which requires serious preparation for its perfection, as does music, painting, or acting, and no doubt the greatest story tellers are born with the gift. But the experience of instructors in story telling has proved that many good story tellers have been developed through interest, hard study, and practice among children, and that nine out of every ten failures to tell a story well can be attributed either to lack of preparation or to false methods.

The most important points to be considered by a student story teller are: selection of the story to be told; adaptation of the story for story telling purposes; preparation and presentation.

Selection. Students beginning story telling should first of all choose a story that is worth while and of a form that lends itself to telling. It is a sheer waste of effort to prepare any story that is not worth re-telling many times. "One of the strongest elements we should introduce into our stories for children of all ages is that which calls forth love of beauty. And the beauty should stand out, not only in the delineation of noble qualities in our heroes and heroines, but in the beauty and strength of language and form."[4] In studying forms for telling purposes, approved versions of the old folk-tales are the best patterns to follow; they are direct in style, with no superfluous words; there is an organizing idea which carries a message, and discernible unity of plot.

The story selected must be suited to the group and to the occasion. An exquisite story like the "Sleeping Beauty" cannot be satisfactorily told in the loud tone of voice required for telling stories to a very large audience, but is better suited to a more intimate group. In telling the *King Arthur* legend to boys, the story teller will want to emphasize the action; in telling them to a group of girls she can include more description. If the story told is intended to invite to

[4] Shedlock, M. L. Art of the storyteller. Appleton, 1915, p. 72.

reading, it should not be so unusual that it cannot be found in books in the children's room.

Adaptation. The problem of adapting a story for story telling purposes requires judgment as to whether to tell the story as written, to rearrange the incidents, to amplify, or to eliminate.

To tell as written. Many of the accepted folk-tales used with children are already available in form for telling and therefore should not be adapted further. Examples are those in the following collections: *East o' the sun and west o' the moon* by Mrs. Gudrun Thorne-Thomsen, *English fairy tales* by Joseph Jacobs, and Grimm's *Household stories,* translated by Lucy Crane. These stories possess qualities which make them ideal selections for the story teller; namely, simplicity of style, unity of plot, and beauty of content. Modern stories which are so perfect in form that they should be read or told exactly as written are Andersen's "The snow queen," and his "The nightingale," Kipling's *Just so stories,* and Ella Young's *The Wonder Smith and his son.* Other modern stories which are intentionally indirect in style are not suited to story telling purposes. For example, *Winnie the Pooh,* by Milne, which needs to be given to children orally to retain its humor, is better read than told. The same is true of the *Wind in the willows,* by Grahame.

Rearrangement. A single story, well told, usually cannot be rearranged without destroying its unity. Epics, or similar tales which consist of a series of stories woven about one hero, can often be changed if advisable in making different points of contact. The *Odyssey* is an example of literary material which can be rearranged without losing value. A series of episodes selected for cycle story telling may begin with the siege of Troy or a scene in Odysseus' home introducing the boy Telemachus who goes in search of his father.

Amplification. A very slight story which is often amplified because of the exquisite thought it embodies is that of

the caterpillar that became a butterfly in "A lesson in faith" by Mrs. Gatty.[5] Amplification is re-creating. As a rule, it is not advised because it requires an artist's skill to do it well.

Elimination. The elimination of unnecessary detail from a long story is a comparatively simple process. It should be done for good reasons and with respect for the original form, and not merely to simplify preparation for the story teller. A comparison of Hawthorne's[6] version of the story of Perseus with that of Kingsley's[7] will illustrate two dissimilar versions, both of which are approved. With a very brief introduction, Hawthorne begins his story at the point where Perseus has reached manhood, and in his account of Perseus' return from the quest of the dragon, mentions in one sentence the rescue of Andromeda. Charles Kingsley goes back to Acrisius, the grandfather of Perseus, and the prophecy that he should die by the hand of one of his own kin; he tells the story of Danae, and describes, at some length, her plight at sea with her child, her rescue, and Perseus' boyhood dream in which Pallas Athena inspires him to kill the monster Medusa; all of which gives more motive to Perseus' later adventures which the author then describes with considerable detail.

Preparation. After a story has been selected and adapted it is well to outline it in writing and to study the outline. Until a story teller becomes experienced this is the best means of fixing the form of the story well in her mind. As soon as she can visualize it mentally without effort she should return to the original source and read and reread for atmosphere and detail, allowing her imagination full play.

Authorities differ on the question of how far a story teller should memorize. The majority agree that the spirit of the

[5] Gatty, Margaret. A lesson in faith. In Parables from nature.
[6] Hawthorne, Nathaniel. Wonder book.
[7] Kingsley, Charles. Greek heroes.

text is the important matter but that it is not always desirable to attempt to become word perfect. It is necessary to memorize distinguishing phrases and conversation, particularly in telling the repetitive folk-tales or dialect tales of the Uncle Remus type, but the story teller who depends altogether upon memory is apt to remain too self-conscious. Also, it sometimes becomes necessary to adapt a story to meet an emergency and a consciousness of the story as a whole gives the story teller freedom to make slight changes during the telling. Preparation for story telling should finally include oral review in order that the story may become sufficiently assured of her voice to forget it when before her audience. Practice before a mirror will show a student whether or not she has any mannerisms or facial expressions which she should overcome. It will also assist her in obtaining good posture.

Presentation. First of all, the group of listeners should be comfortably seated where each can see and hear the story teller and be seen by her. A good arrangement is a semicircular grouping of benches or, preferably, chairs. Children should not be expected to sit quietly on the floor for any length of time as this posture soon becomes uncomfortable. The story teller may sit facing the group unless it is a large one, in which case she should stand. A good posture for her is to stand, not rigidly but securely, on both feet with head up and arms hanging relaxed by the sides. Children are easily attracted by objects held in the story teller's hands; furthermore, the hands, as well as the entire body, should be relaxed and free for spontaneous gesture. A common error of the nervous story teller is to shift constantly from one foot to the other. One should practice good posture as one practices musical scales on the piano until it becomes a habit. As a preventive of self-consciousness the story teller should try to catch the eye of a number of children in turn while she is telling her story.

The story teller should wait a few minutes for the children to settle down and then begin her story in the spirit of the text, placing her voice with reference to the remote edges of the group, at the same time requiring the children to make some effort to listen, rather than forcing them to hear, by unduly raising her voice. She should know her story so well that she lives in it while she tells it; she should like it so well that she tells it with contagious enthusiasm; she should respect it so far that she does not distort its message or its form.

Clear enunciation is very important; gesture is an aid when it is inspired by the story, when otherwise it may divert children's attention; pauses are often more emphatic than words. In telling humorous stories, especially to little children, the absurdities can often be anticipated by the story teller's intonation so that they do not come too suddenly and are, therefore, more easily understood and enjoyed. At this point, students are advised to read Miss Shedlock's[8] chapter on "The artifices of story-telling" in which she makes suggestions with reference to the use of pauses, gesture, and mimicry. She also discusses the value of arresting children's attention with striking sentences at the beginnings of stories and quotes from Andersen as follows: "There was once an Emperor who had a horse shod with gold." "There were once twenty-five tin soldiers, who were all brothers, for they had been made out of the same old tin spoon." There are other excellent examples of attractive beginnings and endings in the folk-tales, such as "Now you shall hear!" "There was once a goody who had seven hungry bairns and she was frying a pancake for them." "She and the Prince lived happily for many years and if they are not dead they are living yet."

Children are friendly and sympathetic and greatly encourage the beginning story teller by their responsive faces, and

[8] Shedlock, M. L. Art of the storyteller. Appleton, 1915.

it is surprising how intently they will listen to stories when only ordinarily well told. Some of the pitfalls to be avoided are as follows: (1) speaking too fast—this is a common error of amateurs, (2) being over-dramatic—this distorts the story and places the story teller too much in the foreground, (3) talking down by explaining instead of allowing the story to speak for itself, (4) forcing attention instead of drawing it—this occurs when the story teller repeats such phrases as "Now children," "Listen children," (5) holding the children to a point of fatigue.

These are some of the first principles of library story telling. The student's study of theory should be continued by the reading of other authorities whose books are herewith listed, by much reading and comparison of accepted source material, by practice in telling stories in class and to groups of children. "Story telling is a very old and ancient art. Wherever there has been religion to teach, tradition and custom to perpetuate, history to record, folk thought and legend to spread, there has been the story teller, more or less skilled, more or less a creative artist, with a sense of a serious mission to carry abroad what he has learned as truth."[9] And since story telling is so closely related to literature, it is worth while for children's librarians to cultivate this art as their special method of forming agreeable contacts with children and of inspiring among them love of books and lifelong habits of reading.

Book talks. The children's librarian should be a leader in the community as to standards and values in children's literature. It is, therefore, important that she should be prepared to give book talks. The effectiveness and ease with which she accomplishes this will grow as she develops background through reading and experience in using books. It is well to begin in a simple way, discussing a few specific

[9] Adapted from Partridge, E. N., and Partridge, G. E. Story-telling in school and home. Macmillan, p. 9-10.

books and relating them to accepted theories. In response to requests from the field for help in this direction, the following outlines are submitted merely as suggestions. They are intended to show three types of presentation of the same subject, adapted to three dissimilar groups. In each talk, the aim of the speaker is to create enthusiasm for her subject, to establish standards, and to suggest library materials for use with and by children.

Poetry for Children

outline 1

For busy mothers of average education who read very little but who want the best for their children.

a. Children's instinctive feeling for rhythm is shown by their response to nursery songs, Mother Goose and other rimes and jingles. (Recite several which you know are familiar to the group.)

b. These rimes and jingles may arouse and direct the emotions; train the memory; cultivate the imagination; train the ear to musical sounds; give a motive for learning to read. (Discuss briefly.)

c. Lullabies and Mother Goose rimes are closely related to the repetitive folk-tale and both should be presented orally to children. This is the mother's responsibility and opportunity. (Illustrate the repetitive folk-tale by reciting parts of the familiar *Three little pigs, The pancake,* or others.)

d. Nursery rimes and stories are followed by Stevenson's *Child's garden of verses;* this poetry is easily read by children because there is a picture or a thought in every line and it can be read slowly without loss of charm. (Read "Bed in summer" and others.)

e. Since it is desirable that children know and like poetry, who are the best modern children's poets? (Read selection from Wiggin and Smith's *Posy ring;* Untermeyer's *This singing world for younger children;* and selections from Rose Fyleman, Milne, and Walter De La Mare; include favorites but do not overemphasize Milne. Read for enjoyment with very little comment. Watch your audience and make your selections in accordance with its response.)

f. Distribute a list of books for parents' and children's use.

Poetry for Children

OUTLINE 2

For college women who are interested in children's reading and in children's books as literature.

a. Characterize present-day forms of adult poetic expression, comparing present-day romantic and realistic poetry with the poetry of Tennyson's day. (Introduction only.)
b. Describe the changes in the poetry written for children. (Illustrate from Isaac Watts, Blake, Christina Rossetti, Whittier's *Child life in verse,* the poetry of Rose Fyleman, Milne, and Walter De La Mare, and the occasional child verse of our finest present-day poets: Edna St. Vincent Millay, Sandburg, and others. Discuss the latter from the point of view of children's interests and literary requirements.)
c. Describe the anthologies of poetry for children made by Sidney Lanier and other poets and writers: Sara Teasdale, Alice Meynell, Louis Untermeyer, E. V. Lucas, Kate Douglas Wiggin, and others.
d. Compare and discuss the youthful poets: Hilda Conkling, Helen Adams, and others. (See Mearns' *Creative youth.*)
e. How may we interest children in this poetry?

Poetry for Children

OUTLINE 3

For a group of children who enjoy reading.

a. Reading poetry for fun. (Read or recite from Mother Goose, Lear, Lewis Carroll, Riley.)
b. Reading poetry for pictures. (Read from the nature poetry in Wiggin and Smith's *Posy ring,* from Rose Fyleman, Walter De La Mare, perhaps Keats and Chaucer. Examples to be determined by children's age and reading experience.)
c. Reading poetry for stories. (Read from Olcott's *Story-telling ballads,* Repplier's *Book of famous verse,* Wiggin and Smith's *Golden numbers.*)
d. Reading poetry to find ways of expressing one's thoughts. (Read from Shakespeare, Kipling, Tennyson, Hilda Conkling, Sara Teasdale, and others.)
e. Who are the poets children like best and what do they write about? (Discussion with the children.)

To give an effective book talk on poetry, the speaker must

be able to read poetry well. Reading aloud is an art which requires training similar to that required for story telling but one which makes less demand on memory. The points for emphasis are the reader's appreciation of the author's form of expression and the clearness with which he interprets the author's message. Other subjects which have proved interesting for book talks are: "Do children like fairy-tales and why?" "Great sea stories," "Historical backgrounds in children's books," and "Travel through books," the titles of which suggest the ground covered.

Reading clubs. Another important means of guiding children's reading is through reading clubs. These are planned for boys and girls beyond the story hour age or for those who consider themselves so. They may take the form of reading clubs only, debating clubs, dramatic clubs, literary clubs whose members are writing poetry or plays, stamp clubs, and science clubs. Many hobbies which tie up with the reading of good books can be adapted to library club purposes, the idea being to use group interests to promote the use of the library along all lines. Some libraries use carefully chosen volunteer leaders for this work and provide a library supervisor. In others, the clubs are carried by members of the staff. As a rule, if a children's librarian suggests the possibility of clubs, the children will take the initiative in forming them. Sometimes they have a definite purpose in mind but more often the children's librarian helps them to form one. It is advisable for the children to meet under some supervision. Some clubs organize definitely with officers, a constitution and by-laws; others meet informally. In either case, it is necessary to have a limited, definite membership if any project is to be carried to completion. Besides the clubs organized and conducted by the library, large use is made of library club rooms by outside organizations working along similar lines. The latter should not be allowed to interfere with the regular work of the

library but may prove to be useful points of contact in the neighborhood.

In the section on the children's department in the *Survey of libraries in the United States*[10] successful experience with clubs is recorded from both large and small libraries but this method is less generally used than story telling. The results most frequently mentioned are influence on reading and improved discipline.

Dramatization. In the discussion on story telling it has been suggested that children may sometimes be allowed to dramatize informally some favorite stories as a part of the story hour program. This method should be used very cautiously because children need time to absorb a great story, and its result in action does not come all at once or always consciously. The short humorous folk-tales and the Aesopic and Hindu fables easily lend themselves to dramatization and can be used impromptu to the great pleasure of children when the initiative is theirs.

Dramatization finds a use in many large libraries in connection with clubs whose members read and act plays or write them. Choice of material made with library objectives in mind includes wholesome, entertaining plays in literary form, such as Meigs's *Helga and the white peacock,* De La Mare's *Crossings,* and Shakespeare's *Midsummer night's dream;* those adapted from books, such as *Master Skylark,* dramatized by Burrill or Lütkenhaus, and *Alice in Wonderland,* dramatized by Gerstenberg.[11]

The Boys and Girls House of the Toronto Public Library has a children's theater as one of its activities which has become the center of the library-children's dramatic clubs throughout the city. To quote Miss Lillian Smith:

"Children give the plays, and children form the audi-

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[10] American Library Association. Survey of libraries in the United States. A. L. A., 1927, v. 3, p. 51-60.

[11] Moses, M. J., ed. Treasury of plays for children. Little, 1921.

ence, limited to a hundred, the seating capacity of the Little Theatre. After the selection of a play is made, the children do a great deal of the work themselves, with a children's librarian to direct their efforts. As the exercise and the enjoyment of imagination is the object of the Little Theatre, superfluities in the way of stage-settings and costume are systematically rejected. As a rule, only the barest necessities are provided, and these very often by the children themselves, who rummage in attics and bring what they have. Through acting plays the children become accustomed to a new literary form, the drama, and through seeing good plays simply presented, their taste and discrimination for the new art of the theatre is developed and a standard set up against the cheap and tawdry moving picture and vaudeville.

"A list of plays and pantomimes given from October 1929 to April 1930 follows:

"By children from five to seven years of age:—Snowdrop and the seven dwarfs; The princess who could not be silenced; Cinderella; The golden apple; The elves and the shoemaker; Hansel and Gretel; Snow White and Rose Red; The sleeping beauty; The magic fishbone, Dickens; Milne's Prince Rabbit, and the King's breakfast; The three bears; The three kittens.

"By children between eight and twelve years of age:—Debussy's Pantomime ballet, Boite a joujoux; scenes from A midsummer night's dream; The merchant of Venice, Julius Caesar, Macbeth, King Lear, Henry IV, pt. 1; The princess and the woodcutter; Prince Paris and Queen Helen; Clever Catherine; Lady Gregory's The travelling man; Six who pass while the lentils boil; The Robin Hood ballads; The Mad Hatter's tea party; Pinocchio; Peter and Wendy; The Esquimaux tea, from W. De La Mare's Crossings; Edna St. Vincent Millay's Two slatterns and a king; The Christmas Carol; Toad of Toad Hall, Milne's dramatized version of Kenneth Grahame's Wind in the willows; Three scenes from Dickens."[12]

There is a type of *book play,* such as *Friends in bookland*

[12] Lillian Smith, Head, Boys and Girls Division, Toronto (Ontario) Public Library.

A Children's Room in the Wichita (Kan.) City Library

A Browsing Corner in a Los Angeles Public School

by Hope, which has had a wide vogue in schools and in children's Book Week celebrations.[13] It runs somewhat as follows: A little girl (or boy) is alone, reading by the fire. Suddenly she shuts her book with a bang and says, "How I dislike books!" or she makes a wish connected with books. She is soon asleep and in her dream different characters appear—Heidi, Rebecca of Sunnybrook Farm, Jo March, Tom Bailey, the Tar Baby, Pinocchio, and others. She holds lively conversation with them and then wakens to a new interest in reading. In the different plays based on this type, the parts are taken by children who speak the parts or produce them in shadow or in pantomime. A book character party was held by the Los Angeles Public Library for the children using the Hollywood Branch, which the children attended dressed to represent their favorite subjects in biography.[14]

Another type of project for a library club or classroom group is the *marionette or the puppet play* based on a favorite book. Descriptions of the carrying out of this idea in the Fairmount Junior High School, Cleveland, has been given in a recent book, *Marionettes, masks and shadows* by Winifred Mills and Louise Dunn.[15] Such a project requires most attentive reading and appreciation of atmosphere and characterization, and offers opportunity to children for objective expression. Some of the types of literature which lend themselves to this form of interpretation are: *Rip Van Winkle* by Irving, *Cricket on the hearth* by Dickens, *Gulliver's travels* by Swift, *Men of iron* by Howard Pyle, *Prince and the pauper* by Mark Twain, and all the dramatic folk-tales.

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[13] Plays appropriate for Book Week. Wisconsin Library Bulletin 24:203-04. July, 1928.

[14] Josselyn, C. B. Aladdin's magic in Hollywood. Library Journal 50:979-98. October 1, 1925.

[15] Mills, Winifred, and Dunn, Louise. Marionettes, masks and shadows. Doubleday, 1927.

A very complete index to children's plays has been made by Alice I. Hazeltine.[16]

Book plays and *book pageants* have served effectively as community projects. A most successful one was "A pageant of the book" presented by a group of junior high school pupils in which they portrayed the "Evolution of a book" from the Stone Age to the printing press, presenting it in an episode against a background of England in the days of the craft guilds, the setting being a request for a charter from a guild of Booksmiths. Book pageants staged elsewhere have been based on Browning's *Pied Piper, Mother Goose, Aladdin and his magic lamp,* and other literary themes. Processions of children dressed to represent book jackets have been suggested. The "Peter Pan's Parade" conducted by the Des Moines Public Library in November, 1927, has been described by Letha Davidson,[17] who says:

> "But how determine the real, intangible results? How gauge the feeling for Scotch balladry and legend that may have been germinated by the careful search made by one English class for authentic costumes for the Lady of the Lake, Malcolm Graeme, and old Allan Bane? How measure the impression on sensitive children working to create, with their own hands, minds, and bodies, the delightful foolery of Dr. Dolittle's Pushmi-Pullyu, or the flower garden that fluttered around Mistress Mary?"

Instruction in library use. In a broad sense, instruction in the use of the library includes all personal book work from informal conversation with individual children to formal class instruction. As distinguished from story telling and book talks, its immediate purpose is to promote access to books and to strengthen reference service. Its final purpose, as far as the library is concerned, is to broaden book contacts and to increase general reading interests.

[16] Hazeltine, A. I. Plays for children. A. L. A., 1921. (Revision in press.)

[17] Laird, F. D., and Davidson, L. M. Bringing books to life. Library Journal 53:261-62. March 15, 1928.

Formal instruction is given by the children's librarian or by a teacher, in the children's room, in a library conference room, or in a school classroom. Visits to libraries for this purpose by school classes are usually allowed within school hours and are arranged for by the principal and the librarian. It may or may not tie up directly with a school activity but there should be some common point of group contact. This subject has been discussed in relation to the school curriculum by Lucile F. Fargo in *The library in the school.*[18]

The children's librarian usually concentrates what little instruction is given at the beginning of semesters when new school projects are starting. The aim is to train students to use the library more effectively during their school years and to deepen their appreciation of what books have to offer throughout life, to the end that they will continue to use the library after their classroom days are over.

Suggestive outlines are those prepared by the School Department of the Cleveland Public Library, the Enoch Pratt Free Library, Baltimore, the Denver Public Schools, and those included in *School library yearbook, no. 1.*[19] In general, they cover the use of a selected list of reference works: encyclopedias, handbooks on special subjects, indexes to books and magazines, the classification and arrangement of books in the local library and the use of the local library catalog, care of books, use of books for general reading as well as for reference purposes. Use of reference works is discussed in the chapter on reference service; classification of books is discussed in the chapter on technical subjects. With reference to the care of books, the children must very early be taught not to break the sewing on the back of a book by forcing its covers back; not to lean on open books or pile other books upon them; not to place an open book face

[18] Fargo, L. F. The library in the school. A. L. A., 1930.

[19] American Library Association. Education Committee. School library yearbook, no. 1. A. L. A., 1927, p. 35-55.

downward on the table but to close it when they have finished with it and to place it, not toss it, where it belongs; to turn leaves from their top corner without ruffling them and without moistening the fingers; and to use book marks, or thin paper, to mark places in books instead of turning down the corners of leaves. Several of the library supply houses provide book marks at low cost which present the care of books in attractive story form. Children must also be trained to protect library books in their care from rain and snow and not to soil or tear them. Some libraries provide paper for wrapping books on rainy days, others use the publishers' book jackets discarded by the order department. The subject of the care of books is usually included in the group instruction given in classrooms, but in the children's room it is more often presented informally to individual children. A pamphlet called *Adventures of the book man: the sad story of a library book,* published by the Carnegie Library of Pittsburgh, will prove helpful in conveying constructive information in story form.

Use of catalogs and lists. The library *catalog* lends itself to wide use by librarians, adult patrons of the children's room, and children. Children should be encouraged to think of it as the key to all the library's treasures, to respect it, but not to fear it. Using the library catalog may be made as interesting to children as a game. They are drawn to it from their first introduction which usually occurs when the librarian uses it in their presence to find for them the source of a favorite fairy-tale. They may be taught how to look up references in it by groups or individually; the important point is that the process shall bring to light material wanted for actual use. Outlines for use in giving instruction have already been referred to under Instruction in the use of the library.

Printed notices explaining how to use the catalog are used

by libraries. In some, they are posted on or near the catalog case. In others, the notices are of the same size as the guide cards used in the catalog and are filed at or near the front of each drawer. Often these notices are printed on bright-colored cards to attract attention.

Children usually like *reading lists* if they are not too strictly required to follow them. Lists assist both the librarian and the children on points of memory as to what children have read, who wrote this book or that, or what books have been written on a given subject. While they are effective means of reading guidance, they should not be allowed to become barriers between children and actual books, or between children and personal service. They are primarily tools and should be used, not as substitutes for books but to open the road to books.

Reading lists are valuable in reference service, in suggesting sequences in general reading, in providing for wide personal choice in reading on any subject, and in solving problems with reference to children's reading difficulties. The so-called graded lists are useful but popular to a point of danger because at the present time too few have been prepared with due regard to the wide divergences in children's preferences and reading ability at age or grade levels.

What makes a list inviting to children? First of all, attractive format. It should usually be short, printed on good paper, in clear type, with wide margins. It should bear a title which is euphonious and which conveys meaning, its subject should meet an interest, and lastly, it should be annotated from the child's point of view with descriptive notes. Illustrations add interest and should be used when practical. Illustrated lists, sometimes called picture catalogs, are made by combining illustrations from books or book jackets with printed or typewritten lists. The materials can be mounted on bright-colored bulletin paper and bound in

the same with an inviting illustration on the outside of the cover. These are attractive to children and useful for table use.

Bulletins and exhibits. *Bulletins* are a popular form of library publicity. They consist of exhibits of pictures, lists of books or other literary material, mounted or unmounted, but arranged in poster form and used on bulletin boards provided for display purposes. To be successful they should always be accompanied by books. The construction of bulletin boards is discussed in the chapter on planning and equipment.[20] Care should be taken not to use too many bulletins together in a room for then the impression created by any one bulletin is proportionately weakened. Bulletins should be artistic and should relate to books. For advice on lettering, consult a good book on the subject.[21] For advice on both lettering and materials, Ward's chapter on Signs and posters[22] will be found suggestive. The pamphlet on *Enriched teaching of English in the high school* by Woodring and Benson[23] gives sources of pictures, posters, maps, and charts related to literature which can be obtained free or at a low cost. It also includes some references to similar illustrations in magazines, a list of illustrated travel pamphlets which can be obtained from tourist bureaus and steamship companies, and a list of moving picture films based on books, with sources. Many of the publishers of children's books provide illustrations separately. Another source is worn-out books withdrawn from circulation. The photostat is used in libraries to reproduce illustrations, single poems, and paragraphs from books for purposes of posting.

The purpose of *exhibits* is to direct children's curiosity

[20] See p. 132.

[21] Stevens, T. W. Lettering. Prang, 1916.

[22] Ward, G. O. Signs and posters. In his Publicity for public libraries. Wilson, 1924, p. 139-54.

[23] Woodring, W. N., and Benson, R. T. Enriched teaching of English in the high school. Teachers College, Columbia University, c1927.

and their established and desultory interests toward instructive and entertaining books, and thereby to increase their knowledge and love of reading. For this reason every exhibit should contain books or be directly connected with books. Ward[24] defines an exhibit as "an object or a collection of objects chosen and arranged so as to tell a story," and gives the following advantages of an exhibit as a form of library publicity:[25]

"1. It is concrete.

"2. It can be made to appeal to people who ignore printed advertising.

"3. It is adaptable to the ignorant, the educated, and the expert.

"4. It is quick in presentation.

"5. It can be large or small.

"6. It is feasible for libraries of any size.

"7. Exhibits which are large enough to have an attendant offer unique opportunities for meeting people, for observing the popular attitude toward the library, for practical demonstration of resources, methods, or service, and in general for employing the intimate methods of personal presentation."

Exhibits for children may include curios borrowed from collectors or a local museum, objects of more ephemeral interest, such as bird houses made in several local schools, a prize-winning project, a miniature marionette theater with characters from a play adapted from a library book, or the many forms of industrial exhibits used in school classrooms which show the growth of plants, how a pin is made, varieties of metals, and similar subjects. Students will find many suggestions on educational exhibits in *Material on geography*[26]

[24] Ward, op. cit., p. 155.

[25] Ibid., p. 156.

[26] Booth, M. J. Material on geography. 4th ed. rev. Eastern Illinois State Teachers College, Charleston, Illinois, 1927, p. 78-87. (Pamphlet.)

by Mary Josephine Booth. Wheeler[27] discusses types of exhibits and their arrangement in a chapter which is well illustrated by photographs of actual displays. He refers chiefly to exhibits of small collections of books on special subjects in racks and on shelves. Exhibits often offer opportunities for inviting parents and groups of children to visit the children's room.

Contests. Contests as a method of directing children's reading are subjects of controversy among children's librarians. That they are used to a wide extent is shown in the recent survey.[28] Their value appears to depend upon the objectives set up, the manner in which they are initiated, whether or not they are proposed by the children themselves, and the extent to which they remain voluntary activities.

One form of contest is the competitive writing of essays on books or reviews of books; another is undertaking to read a specified number of books of approved standard. The rewards in most cases are certificates, or stars added to the winners' names on a list posted in the children's room. In at least one large library system reading for certificates of honor is carried over from summer to summer in certain districts where the children have adopted the idea. Occasionally, publishers donate books as prizes for the best review or essay on any children's books published by them. Children's librarians conduct the contests alone or are aided by teachers. Contest methods require expert, non-partisan, personal direction and have so far proved most effective when conducted during the more leisurely vacation days of summer. A good test of a contest is whether or not it encourages sincere reading and purposeful discussion. Children get so little opportunity in large libraries during the

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[27] Wheeler, J. L. Exhibits and displays. In his The library and the community. A. L. A., 1924, p. 291-307.

[28] American Library Association. Survey of libraries in the United States. A. L. A., 1927, v. 3, p. 60-70.

busy winter months to discuss books that a chance to express themselves usually satisfies their desires and makes material rewards unnecessary. Their opinions on books, if honest, should prove invaluable to a children's librarian. The objections to contests are that they tend to counteract individual choice of books and informal leisurely reading and to invite an undesirable spirit of competition among the children.

Other group methods. This section has presented the group methods emphasized in public libraries in guiding children's reading: story telling, book talks, reading clubs, dramatization, instruction in library use, catalogs and lists, bulletins and exhibits, contests. All these methods have also been discussed in the recent *Survey of libraries in the United States.*[29] There are other methods closely related to the above, e.g., the appreciation hours held by the Los Angeles Public Library,[30] and the summer travel plan followed in the Davenport, Iowa, Public Library.[31]

William F. Rasche[32] has recently completed a thesis on reading guidance in which he analyzes 110 master methods obtained from 159 teachers in 56 cities of 33 states and the District of Columbia, from 54 school librarians in 10 states, and from 17 public librarians in 6 states. It has been referred to here to indicate to students one line of scientific investigation in this subject.

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[29] American Library Association. Survey of libraries in the United States. A. L. A., 1927, v. 3, p. 39-87.

[30] Los Angeles Public Library. Department of Work with Children. Public library service to elementary schools. 1926, p. 8-27. (Pamphlet.)

[31] Davenport (Iowa) Public Library. 28th Annual report, 1928-29.

[32] Rasche, W. F. Methods employed by teachers and librarians to stimulate interests in reading: a dissertation submitted . . . in candidacy for the degree of Master of Arts, Department of Education. University of Chicago, June, 1927. (Unpublished.) Summarized in School Review 37:29-36, 124-31, 204-14, 293-303. January-April, 1929; and in Gray, W. S., and Munroe, Ruth. Reading interests and habits of adults. Macmillan, 1929, p. 121-26. Also issued in reprint form.

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——— What shall we read to the children? Houghton, 1915.
Methods of introducing little children to good literature.

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Mason, A. P. The children's librarian in the community. Library Journal 48:701-05. September 1, 1923.

Moore, A. C. Roads to childhood. Doran, 1920.
Special attention is called to chapter six, Children under ten and their books, and chapter ten, Vacation reading.

Terman, L. M., and Lima, Margaret. Children's reading; a guide for parents and teachers. Appleton, 1927.
Includes a discussion on reading interests of children, lists as guides, suggestions for Children's Book Week observances and a selection for a child's home library.

Uhl, W. L. The materials of reading; their selection and organization. Silver, 1924.

Ward, G. O. Publicity for public libraries. Wilson, 1924.

Wheeler, J. I. The library and the community. A. L. A., 1924.
Part three deals with the technique of publicity.

STORY TELLING

Bone, W. A. Children's stories and how to tell them. Harcourt, 1924.
A scholarly analysis of the different types of stories—myths, legends, fairy-tales, with a chapter on the technique of story telling.

Bryant, S. C. How to tell stories to children. Houghton, 1924.
The introduction is very sane and helpful.

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——— Stories from the *Iliad* and the *Odyssey*. 1912.

——— Stories from the Norse, historical tales, myths, and sagas; outlines for storytelling to children over nine years of age. 1914.

——— Stories to tell to children. 4th ed. 1926.
A classified list of folk stories and others for younger children.

Colum, Padraic. The fountain of youth. Macmillan, 1927.
The essay on story telling at the end of the book is most valuable.

Davis, M. G. Stories: a list of stories to tell and read aloud. New York Public Library, 1927.

Hassler, H. E., and Scott, C. E. Graded list of stories to tell or read aloud. A. L. A., 1923.

Power, E. L. Lists of stories and programs for story hours. Rev. ed. Wilson, 1925.
For children of all ages.

Scott, E. L. Story telling. McClurg, 1923.
A practical, thoughtful little book that has in it many useful suggestions for the story teller in the public library and in the schools. There are programs for special occasions, and a number of unusual stories are retold in full. One whole chapter is devoted to the telling of the epic tales.

Shedlock, M. L. The art of the story teller. Appleton, 1915.
In the opinion of many people, this is the most valuable book

on story telling that has yet been published. Miss Shedlock has written her book primarily for teachers and educators; but her knowledge and her appreciation of literature, her wit, her culture, and her delightful style make it a book for everybody.

READING CLUBS

Ferris, H. J. Girls' clubs. Dutton, 1926.
A handbook on organization and management of all types of clubs by an authority.

Puffer, J. A. The boy and his gang. Houghton, 1912.
To be read as a basis for library club work with boys and for its hints on discipline.

Tyler, A. C. Library reading clubs for young people. Library Journal 37:547-50. October, 1912.

Questions and Projects

1. Suggest a book to read after each of the following. Give reasons.
   Little women—Alcott
   Black Beauty—Sewell
   Robinson Crusoe—Defoe
   Gulliver's travels—Swift
   The wonder book—Hawthorne
2. What books would you show a little girl who asks for the Bobbsey Twins series? Give reasons.
3. What books would you use to counteract a taste for too many mystery stories? Give reasons.
4. Suggest five books which tie up with some interest in Parkman's *Oregon trail.* Give reasons.
5. What books would you use to lead from pirate stories to pioneer exploration? Give reasons.
6. Name five books which you would use as substitutes for the dime novel. Give reasons for each selection.
7. Name five books which you would suggest to a girl of eleven who asks for sad stories.
8. With an age or grade group in mind, prepare a reading list of ten titles, with suitable annotations, on one of the following subjects:
   a. Christmas in song and story
   b. Heroes of peace
   c. Reading for fun
9. Examine a number of reading lists and compare them with reference to the points mentioned on page 233.
10. What books would you use to give children an idea of heroism in everyday service to the community?

11. Make a preliminary outline for use in preparing one of the following stories for telling:
    a. How Arthur got his sword, Excalibur
    b. How Robin Hood won the contest before Queen Eleanor
    c. Ulysses' escape from the giant, Polyphemus
12. Adapt one of the following for story telling purposes:
    a. Muckle Mou'ed Meg, from *Tales from Scottish ballads* by Grierson
    b. Nanny who wouldn't go home to supper, from *Fairy tales from the far north* by Asbjørnsen
    c. *The first Christmas tree* by Van Dyke
13. Select five stories to tell to children of pre-school age. Give source. Give reasons for each selection.
14. Plan a program for a story hour for little children.
15. Plan the program for a season of eight story hours for older boys and girls.
16. Choose one of the following stories for telling after comparing them for directness of style, unity of plot, and need for rearrangement. Give reasons for your choice.
    a. *Cinderella,* Perrault version
    b. *King of the golden river,* by Ruskin
    c. Aladdin, from *Arabian nights entertainments*
17. Select a twenty-minute reading from one book in each of the following groups which will arouse interest and also express the spirit of the book:

    Heidi—Spyri
    Honey Bee—Anatole France
    Alice in Wonderland—Carroll
    Wind in the willows—Grahame
    Peter Pan and Wendy—Barrie

    Boys' life of Theodore Roosevelt—Hagedorn
    David Livingstone—Finger
    Abe Lincoln grows up—Sandburg
    My garden of memory—Wiggin
    Story of my life—Helen Keller

    Pride and prejudice—Jane Austen
    Christmas carol—Dickens
    The talisman—Scott
    Last of the Mohicans—Cooper
    The Alhambra—Irving

    The lance of Kanana—French
    The story of Sonny Sahib—Cotes
    The story of Rolf and the viking's bow—French
    Rebecca of Sunnybrook Farm—Wiggin
    Lob-lie-by-the-fire—Ewing

18. How would you proceed to interest a club of girls in the books by Mrs. Juliana Ewing? By Washington Irving? By Sara Teasdale?

19. Plan club programs for two of the following groups:
    a. Ten boys between twelve and fifteen who are interested in Arctic exploration
    b. Twelve girls of thirteen and fourteen who want to read plays
    c. Twelve girls of fourteen who want to read about famous women
    d. A group of older boys who are debating and who want to read famous speeches

20. Outline a book talk which you would give on one of the following occasions:
    a. Meeting of the local chapter of D. A. R.
    b. Meeting of a parent-teacher association
    c. Federated meeting of Girl Scouts

21. Select five folk-tales which lend themselves for use as puppet plays.

22. Select three folk-tales which appeal to you as good material for dramatization. Give reasons.

23. Which do you consider the best plays in the two collections edited by Montrose Moses—*Treasury of plays for children* and *Another treasury of plays for children?* Give reasons.

24. Plan a bulletin to be used in connection with a small group of books. List the titles you would exhibit and sketch a plan of the bulletin.

25. What type of exhibit of children's books do you suggest for the following?
    a. A Farmer's Grange convention
    b. A Better Homes exposition
    c. A Women's Fair

26. Examine several outlines of instruction in the use of the library. Which do you prefer? Give reasons.

27. What is your own opinion of contests as a method of reading guidance?

28. If possible, observe the methods of reading guidance used in the children's department of a public library. Report outstanding elements of strength and weakness insofar as you are able to judge them.

CHAPTER XI

Library Service to Adolescents

The Library Worker
The Older Boy and Girl
The Younger Adult

By adolescence is meant the transition period of youth between childhood and early adult life. This period has indeterminate boundaries but ordinarily lies somewhere between the years of twelve and eighteen. It is a period during which most boys and girls frequent libraries and read widely. They are keen to find out about life, and reading brings them into a larger world than the one in which they actually live. Inwardly, these boys and girls are idealists, hero worshippers, and day dreamers. Outwardly, the younger boys are often members of noisy gangs who slouch in the library's chairs and involuntarily talk in audible tones, while the girls giggle in secret conferences with one another or read in utter absorption in the corner. The most conspicuous as well as the most interesting fact concerning these boys and girls is their individual differences. G. Stanley Hall says:

> "Adolescence is a new birth, for the higher and more complete human traits are now born. The qualities of body and soul that now emerge are far newer. The child comes from and harks back to a remoter past; the adolescent is neo-atavistic, and in him the later acquisitions of the race slowly become prepotent. . ."
>
> "He (the adolescent) is more objective than subjective, and only if his lust to know nature and life is starved does his mind trouble him by ingrowing. There are new repulsions felt toward home and school, and truancy and

runaways abound. The social instincts undergo sudden unfoldment and the new life of love awakens. It is the age of sentiment and of religion, of rapid fluctuation of mood, and the world seems strange and new. Interest in adult life and in vocations develops. Youth awakes to a new world and understands neither it nor himself. The whole future of life depends on how the new powers now given suddenly and in profusion are husbanded and directed. Character and personality are taking form, but everything is plastic. Self-feeling and ambition are increased, and every trait and faculty is liable to exaggeration and excess. It is all a marvelous new birth, and those who believe that nothing is so worthy of love, reverence, and service as the body and soul of youth, and who hold that the best test of every human institution is how much it contributes to bring youth to the ever fullest possible development, may well review themselves and the civilization in which we live to see how far it satisfies this supreme test."[1]

The Library Worker

Because every active children's librarian has some contact with boys and girls of these interesting early adolescent years, she will want to supplement her child study by reading from reliable scientific sources on adolescent psychology, such as G. Stanley Hall's *Adolescence,*[2] Seabury's *Growing into life,*[3] and O'Shea's *The trend of the teens,*[4] until she has built up a mental background of basic facts. Another approach would be for her to take an authoritative summary of the characteristics of adolescence such as that given above and use it as an outline for extended reading.

Student children's librarians will be aided also by the interpretation found in good literature because "literature is life in solution." Among the books of fiction which interpret ado-

[1] Hall, G. S. Adolescence; its psychology. Appleton, 1904, v. 2, p. xiii-xv.
[2] Op. cit.
[3] Seabury, David. Growing into life. Boni, 1928.
[4] O'Shea, M. V. The trend of the teens. Myers, 1920.

lescent life is Mark Twain's well-known *Tom Sawyer,* a book written for boys and girls but intended by the author to "pleasantly remind adults of what they once were themselves, and of how they felt and thought and talked, and what queer enterprises they sometimes engaged in." Another is Barrie's *Sentimental Tommy.* The author tells us that he first intended to write of Sentimental Tommy the man, but he could not really know him at twenty without picturing him at fifteen and that he found his character so fixed at fifteen that he journeyed to his childhood and was loath to leave. In the opening pages we are introduced to Tommy sitting on a dirty London stair and, although in sexless garments, boasting in adolescent fashion to Shovel, "a *man* of seven."

> "Of the tales told by Tommy that day in words Scotch and cockney, of Thrums, home of heroes and the arts, where the lamps are lit by a magician called Leerie-Leerie-licht-the-lamps (but he is also friendly, and you can fling stones at him), and the merest children are allowed to set the spinning-wheels a-whirling, and dagont is the swear, and the stairs are so fine that the houses wear them outside for show, and you drop a pail at the end of a rope down a hole, and sometimes it comes up full of water, and sometimes full of fairies—of these and other wonders, if you would know, ask not a dull historian, nor even go to Thrums, but to those rather who have been boys and girls there and now are exiles."[5]
>
> "It might be said of these two boys that Shovel knew everything but Tommy knew other things, and as the other things are best worth hearing of, Shovel liked to listen to them, even when they were about Thrums, as they usually were. The very first time Tommy told him of the wondrous spot, Shovel had drawn a great breath and said, thoughtfully:
>
> 'I allers knowed as there were sich a beauty place, but I didn't just know its name.'
>
> 'How could yer know?' Tommy asked jealously.

[5] Barrie, J. M. Sentimental Tommy. Scribner, 1926, p. 11-12.

> 'I ain't sure,' said Shovel, 'p'raps I dreamed on it.'
>
> 'That's it,' Tommy cried. 'I tell yer, everybody dreams on it!' and Tommy was right; everybody *dreams* of it, though not all call it Thrums."[6]

Among the children who played in Barrie's wooded den and grew to manhood and womanhood beside the Cuttle well, were Tommy, the swaggerer (though it is doubtful if he ever grew up); Corp, Tommy's lifelong, loyal friend; Elspeth, who was always "God's child," and Grizel who rocked her arms. Grizel, no one but Barrie can adequately describe. She is one of the most lovable young women in literature and her growth from childhood to womanhood is a revelation of adolescence.

The books discussed above are but two among many. Others which students will find helpful in interpreting boy and girl nature are *Tom Brown's school days, The story of a bad boy, David Copperfield,* Howells' *A boy's town,* Tarkington's *Seventeen* and *Alice Adams,* and Eleanor Gates's *Biography of a prairie girl.*

Dr. Hall discusses adolescence in literature, biography, and history, and quotes widely from classic literature and from modern books. He says: "The Platonic dialogues are among the best of all literary sources for the study of the pedagogy of adolescence." He then proceeds to describe several of Plato's youths: Charmides, Lysis, and others. He later adds:

> "Perhaps the fullest portrayal of adolescence in which Greek life and Greek ideals are symmetrically mingled is that of Telemachus, the only son of Ulysses, to whom a large part of the first four books of the Odyssey is devoted."

Dr. Hall quotes at some length from the *Journal*[7] of Marie Bashkirtseff, from *The story of my life*[8] by Hans Christian

[6] Ibid., p. 28-29.

[7] Hall, G. S. Adolescence, its phychology. Appleton, 1904, v. 2, p. 555-559.

[8] Ibid., p. 584.

Andersen, and from other books, in illustrating the special characteristics of adolescence.

In preparing to meet the reading interests of adolescent boys and girls, students will also need to recall their own first experiences in adult life and their impressions gained from those books which helped to interpret adult life to them. To supplement their own recollections there are many autobiographical accounts which contain personal references to "teen age" reading, examples of which follow.

In discussing the books he read as a boy, Theodore Roosevelt says:

> "There was very little effort made to compel me to read books, my father and mother having the good sense not to try to get me to read anything I did not like, unless it was in the way of study. . . . There were certain books that were taboo. For instance, I was not allowed to read dime novels. I obtained some surreptitiously and did read them but I do not think that the enjoyment compensated for the feeling of guilt. At the cost of being deemed effeminate I will add that I greatly liked the girls' stories—Pussy Willow and A Summer in Leslie Goldthwaite's Life, just as I worshipped Little Men and Little Women and An Old-Fashioned Girl. This enjoyment of the gentler side of life did not prevent my reveling in such tales of adventure as Ballantyne's stories or Marryat's Midshipman Easy."[9]

America's much loved actress, Mary Anderson, in her autobiography called *A few memories,* has given us the following:

> "At the age of twelve I first heard the name of him who was to awaken the serious side of my nature, and eventually shape my later career. One night Dr. Griffin (her stepfather) . . . took down from the book-shelf a large well-worn, red-and-gold volume. 'This,' he said, 'contains all the plays of William Shakespeare, and I mean to read to you the great master's masterpiece, "Hamlet."' Though I understood nothing of the subtle thought and beauty of

[9] Roosevelt, Theodore. Theodore Roosevelt; an autobiography. Scribner, 1919, p. 15-16.

the tragedy, the mere story, characters, and, above all, that wonderful though nameless atmosphere that pervades all of Shakespeare's dramatic works, delighted and thrilled me. For days I could think of nothing but the pale face and inky cloak of the melancholy prince. The old red volume had suddenly become like a casket filled with jewels, whose flames and flashes, I thought, might glorify a life. I often stopped to look at it with longing eyes, and one day could not resist climbing up to take it from its shelf. From that time most of my play hours were spent poring over it."[10]

Caroline Hewins, in *A mid-century child and her books,* gives happy memories of her reading when a young girl:

"One day there was a thunder shower, and . . . I was beguiled into forgetfulness of heat and lack of oxygen by the offer of Irving from the grown-up bookcase,—the double-columned volume that opened the Alhambra, the gate with the hand holding the key, the magic tower, the mimic battle, the Arabian astrologer and the Christian maiden, down, down, down in the caverns. It opened, too, the touching, tender story of 'The Rose of the Alhambra,' and 'The Lady of the Fountain' and the journey of the Rose to the same cavern, and the tale of 'The Three Princesses.' I never stopped to ask if the words were long or the style was prolix, but read, read, read, till the sky was clear and the sun shone. I had found a treasure, and went on to Bracebridge Hall, the old Christmas chapters in 'The Sketch Book,' and 'The Tales of a Traveller.' "[11]

In her *Cross-roads to childhood,* Anne Carroll Moore recalls as her most vivid remembrance of entering the teens her beginning of the study of Latin under a teacher who was an ardent lover of literature:

"I do not remember that this young man in his early twenties ever made a direct suggestion to me to read a book. The invitation lay rather in his own personal habit. Along with the newspapers, magazines, and books of the

[10] Anderson, Mary. A few memories. Harper, 1926, p. 23-24.
[11] Hewins, Caroline M. A mid-century child and her books. Macmillan, 1926.

day, he seemed always to be reading some classic as well, and since he was a member of our own household for the year and left his books lying about I made my first perplexed acquaintance with Dante that winter and began to read Shakespeare with new eyes after listening to some admirable reading of his lines by members of a Shakespeare club to which I was too young to belong. I had previously read through a one volume Shakespeare in very much the same mood and temper as I had read the Bible through—to see what it was like and to say that I had done it in company of my peers. I had been devoted to Longfellow ever since I began to read at all, especially to his poetry of the North—a taste which has persisted through the years and prepared the way for reading with enjoyment novels and plays and stories straight out of the North."[12]

Mrs. Becker writes to boys and girls in regard to her early reading, as follows:

"When some one says, 'Do you like the novels of Charles Dickens?' I hesitate a moment before I reply. For I must make myself remember that these are novels, it is so long since I thought of them so. It is years since I began at the beginning of a Dickens book and read straight through to the end. But every now and then, usually after a long and busy day when I want to be sure of going to sleep in a good frame of mind, I say to myself, 'I'd like to see Sairey Gamp again,' or, 'Let's bring out Mr. Micawber,' or, 'It's weeks since I heard Mrs. Nickleby go on.' Then I go to a long line of green-covered books on my most convenient shelf and take one just as I would pull open a door, and out comes Micawber or Sairey or some other old friend, and begins just where I want him to."[13]

The Older Boy and Girl

Leaving the subject of the librarian's preparation for work with adolescents and turning to the problem of providing books and library service for present-day children, we find

[12] Moore, A. C. Cross-roads to childhood. Doran, c1926, p. 211-12.
[13] Becker, M. L. Adventures in reading. Stokes, 1927, p. 43.

that at twelve the young girl has rejoiced with the fairy-tale princess who married the prince and lived happily ever after, wept with lovelorn maidens in the ballads and found companionship with Rebecca of Sunnybrook Farm, Understood Betsy, Amy March, and others in her favorite story books. At the same age, the boy has found heroes and companions of a more strenuous type than those admired by his sister and in imagination has roamed the wide world over. From this reading as a basis, by means of the methods presented in the chapters on reference service and on reading guidance, a librarian leads boys and girls to companionship in adult literature and thereby enlarges their understanding and appreciation of manhood and womanhood. The separate service provided for pupils in grades seven to nine in many junior high schools has been presented by Miss Fargo.[14] In children's rooms, both in public libraries and in separate junior high school libraries, emphasis is placed on meeting the individual interests of older boys and girls with children's books of accepted standard and with adult books which shall rightly introduce them to an adult library. Boys and girls of the earlier adolescent years between twelve and fifteen willingly use the children's library when suitable provision is made for them. Usually they read widely from the fiction and biography shelves and from other divisions in accordance with their special interests. A children's librarian selects the collection of books with care and encourages each boy and girl to make an independent choice from a wide assortment of books on open shelves. Meanwhile, she stands ready to act as interpreter and to make suggestions when invited.

A considerable number of adult books are purchased for the younger adolescents who use the children's library. Examples are: Cooper's *Leather-stocking tales,* Jane Austen's *Pride and prejudice,* Scott's *Talisman* and *Ivanhoe,* Dickens' *David Copperfield,* Craik's *John Halifax, gentleman,* Sand-

[14] Fargo, L. F. The library in the school. A. L. A., 1930.

burg's *Abraham Lincoln,* Beebe's *Jungle peace,* and Barrie's *Kiss for Cinderella.* In making the selection, the following aims are kept in mind: The books should be enjoyable, they should have strength, they should present wholesome ideals, they should introduce worth-while writers, and they should be sufficient in numbers to provide for personal choice. In style, boys and girls usually prefer a good plot to analysis of character or description, but any form of expression of life in action which meets their interests is acceptable. In writing to young people about novel reading, Mrs. Becker says:

> "If you were blind and bedridden, or if you were old and broken and all the pleasure left to you in life were listening to some one reading aloud and you found pleasure in listening to 'Pollyanna,' I would send you every 'Pollyanna' book on the market and my good wishes with them. But with the world so full of a number of things for your amusement, exercise and delight, there is no reason for you to sit soaking in a story that is like a tepid bath full of synthetic perfume. Leave it for the elderly and the enervated: you are young and strong."[15]

Boys and girls at the beginning of adolescence are seeking life with all the intensity of their natures. We should scorn to give them anything but the best reading. The cycle story hours in libraries are especially planned to introduce the idealistic heroic literature belonging to adolescence, such as the *King Arthur legends, Legends of Charlemagne,* the *Niebelungen lied,* the ballads and the heroic tales of Cuchulain and others. The library clubs are directed almost entirely for this age, the small group lending itself excellently to reading guidance based upon a recognition of individual differences.[16]

The Younger Adult

Beginning with grade ten or at the age of sixteen or thereabouts, interest in books wanes somewhat and leisure for

[15] Becker, M. L. Adventures in reading. Stokes, 1927, p. 32.
[16] See Chapter 10.

reading is lessened by the demands of other interests. The older boys and girls whom we have discussed at length in these pages have now become younger adults with new experiences crowding fast upon them. Their school problems have become enlarged, their home duties and responsibilities are greater and the attractions of social life are taking hold upon them. But because the youth between fifteen and twenty usually has less time or inclination to read than has his younger brother, it is all the more important that the library service planned for him be skilfully administered. Younger adults who are in school need to use both a high school library and a public library. The first serves his immediate needs with the same ideals as the highest teaching service. The latter supplies him with books for special occasional use and directs its service toward extending his reading interests into wider fields of adult literature. The public library should also supplement the high school library by service during the periods when school library service is not available. The school library should connect with and, where necessary, introduce the public library and should assist in establishing habits in its use which will carry over into adult life. Since service within the high school library has been fully discussed by Miss Fargo,[17] discussion here on service to younger adults will be restricted to public library methods.

The number of younger adults in a community, their activities and daily interests are thoughtfully considered by the librarian who guides the selection of public library books. Having purchased books which he knows will appeal to them, he next makes them known through well directed publicity methods, such as newspaper notices, printed lists, and notices distributed in working centers, in schools and wherever young people meet, through window displays, bulletins, exhibits, and book talks.

Once these young people are within the library, the next

[17] Fargo, L. F. The library in the school. A. L. A., 1930.

step is acceptable service. To give them what they want, to know what they should have, and to lead them to want what they should have are the problems. Special collections of books may be used as publicity within the library. These are placed in open racks or on shelves in connection with bulletins and posters calling attention to them. Some libraries set aside a separate alcove for young people or a separate end of a room. Others provide separate rooms in charge of an assistant who is specially trained for service to young people. The idea behind the best service is not censorship but emphasis on desirable books and constructive reading guidance which provides liberally for individual differences and for freedom of choice.

The young people's room within the public library must be as definitely planned as the children's room. The first point to be considered is the clientele it is expected to serve. Division between the young people's room and the children's room is usually determined by school grade. The problem is to keep the younger children in the children's room without making either the younger or the older patrons too self-conscious. Work with young people in a separate room in a public library is too new for anyone to say positively what policies shall be followed, but limited experience suggests that the seventh grade children shall be restricted to the children's room and that some use of the young people's room shall be allowed to eighth grade boys and girls.

The lines of library work to be emphasized should be determined by the local situation. Where there are well-directed libraries in the schools attended by members of the group it is planned to reach, probably the public library should emphasize recreational reading from the beginning. When the school reference problems of the group are not satisfactorily met elsewhere, these may prove the best beginning points of contact.

As has already been indicated, the young people's room

should not hold younger adults back from legitimate wider use of adult collections. Without paternalism, it should meet their interests and needs so effectively that they will look upon their special room as the most enjoyable part of the library.

To accomplish this requires an expert young people's librarian, suitable books, and an attractive room. Rules and regulations governing the issue of books should be the same as those required for other adults. Reading guidance methods may take the form of exhibits, clubs, hours for reading aloud to groups, authors' evenings, competitions among art students in making posters and book plates, book talks by librarians, vocational leaders and others, discussion groups formed by members, and instruction in library use.

Where a young people's room is not possible, or where walls between divisions of books are considered a barrier, boys and girls from grade eight, and possibly grade nine, are taken care of in the children's room and methods similar to those indicated above are practiced in connection with the general circulating library. In some libraries, a children's librarian works part-time in the children's room and part-time in the adult library where she serves older boys and girls whose earlier reading has been directed by her. In other libraries, assistants otherwise specially trained, such as high school librarians or other specialists in books or in methods of working with young people, are assigned for floor work with young people.

Work with young people also has a direct connection with the problem of adult education which looms so large on the present-day educational horizon. It tends to perpetuate the interest in books and reading inculcated in schools and in the children's library, enlarges the younger adults' personal vision, stimulates ideas of self education, and presents the means for its accomplishment.

In the Los Angeles Public Library, a plan of year round

committees for work with such organizations as the Boy Scouts, Girl Scouts, Y. M. C. A., Y. W. C. A., is in operation. The Milwaukee Public Library, the Portland (Oregon) Library Association, the Birmingham (Ala.) Public Library, the Indianapolis Public Library, and many others have readers' advisers who are giving attention to young people under twenty-one with special reference to vocational needs and active citizenship.

Current accounts of all phases of work with students and workers of adolescent years are found in the library periodicals of England and America as well as in the reports on adult education issued by the American Library Association. The 1926 report[18] of the American Library Association Commission on the Library and Adult Education is very complete and includes bibliographies. Attention is called to the chapter on Reaching older boys and girls out of school, which contains accounts of work in typical library centers, also the chapter on Adult classes and part-time schools.

The Newark (N. J.) Public Library for years has followed up, with an attractive circular, boys and girls leaving school. The folder is headed "Get wise quick" and part of it reads as follows:

> "When a boy or girl leaves school and goes to work, how can he get wise? That is, how can he, having left all teachers, still keep on learning to be a good and useful citizen and to make his life each day more worth living?
>
> "There are many answers to this question—there are friends who will help, and ambition and cleverness and steadiness and, once in a long while, genius, but the best of all answers is *the library*. In the building which your town has put up and filled with books—all with public money—are people, hired with public money, whose job it is to furnish you with books and journals. These people like their job very much. You can help them to make their job seem more worth while by asking them to help you

[18] American Library Association. Libraries and adult education. Macmillan, 1926.

get ready for a better job than you have now; to go up the educational ladder by your own efforts—by reading and study."

This idea was also adopted by the Grand Rapids (Mich.) Public Library.

In Cleveland, active cooperation exists between the public schools and the public library whereby a card of introduction to the library is placed in the hands of every boy or girl without a library connection who leaves school for work. Constructive work is also being carried on in all continuation schools and trade schools beginning at points of reading interests. Students will be interested in following up the latest developments in the work with continuation schools of the New York Public Library, under the direction of Mabel Williams, Supervisor of Work with Schools.

Service to adolescents is one of the most important problems before public libraries today and one of the most interesting because it has to do with youth and because it offers a fine field for experimentation. Dr. Locke said in his address on the "Profession of Librarianship" given before the British Library Association in Edinburgh in 1927:

> "My life as a librarian is mainly concerned with endeavouring to develop the individual and hence there has been an emphasis upon the work among boys and girls. True it seems a slow process to go away back to youth and be willing to come up slowly thru the years. It does need faith and it takes faith to plant acorns and wait for oaks—but isn't the result worth while! Any one can plant radishes."[19]

In discussing the subject, Charles E. Rush says:

> "My appeal is for sympathetic consideration of the urgent needs of this great group of hard-to-fits, aged twelve to eighteen, whose sensitive possibilities require

[19] Locke, G. H. The profession of librarianship. Library Journal 52:1125. December 1, 1927.

both subjective and objective study, and the united thought and effort of all departments of the library concerned, particularly those which are administrative, in order that so great a proportion of love's labor will not be lost but turned into adult channels where some of the aspirations for education among the 'multitude of the wise' can be realized. To meet these appealing opportunities wholeheartedly will bring library work very near to one of our ideals of educational service.

"For one, I am resolved that the difficulty of bridging the gap is one which needs solution; that the devices so far established are not in themselves wholly satisfactory; *that there is* in the library profession, among children's librarians, library administrators, and research students in the library schools, ample ability and ingenuity to find the solution—a solution which will one day seem as simple and inevitable as that of painting an automobile in an hour."[20]

The library's problem is to understand the young people of today and to anticipate their place in the national life of the next half century. In the field of educational research, some searching studies of reading habits and interests[21] are being made which correlate with other types of social and educational studies. Given this authoritative basis, the questions before students of library economy are: What variations in adolescent interests are natural? What is the relation of their natural interests to their educational needs? To what extent should the adolescent read? What library methods of inspiring reading interests and directing reading are most effective? What standards in reading materials should be maintained by libraries? These are questions which so far have been met only in part. They remain to be answered by the librarians of today and tomorrow.

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[20] Rush, C. E. Interdependence of adult and juvenile departments. A. L. A. Bulletin 21:301. Papers and Proceedings, October, 1927.

[21] See reports of the American Library Association Committee on Reading Habits.

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Questions and Projects

1. List fifty books which you would include in a collection for use in a library room for young people between fifteen and eighteen.
2. Suggest some books which you think might appeal to a group of boys in an industrial school who are indifferent toward reading.
3. What methods would you use in meeting three of the following requests:
   a. A girl of sixteen asks for a good love story and you discover that her reading has been chiefly the cheap magazine type
   b. A girl has liked Hemon's *Maria Chapdelaine* and wants something similar
   c. A boy of sixteen has exhausted the Zane Grey list and asks for other books like them
   d. A small girl of twelve asks for a sad story that will make her cry
   e. A boy of fourteen wants an exciting story with no love in it
   f. A young woman asks for a book about marriage
   g. A boy likes Alger's stories and wants a book where everybody gets rich
4. Make a list of sequences in books leading from:

Drysdale's *Young reporter*	to Pupin's *From immigrant to inventor*
Alcott's *Little women*	to Austen's *Pride and prejudice*
Aanrud's *Lisbeth Longfrock*	to Andersen's *Story of my life*
Stratton's *Paul of France*	to Scott's *Talisman*
Hawes's *Dark frigate*	to Finger's *David Livingstone*
Skinner's *Becky Landers*	to Parkman's *Oregon trail*
Adams' *Red caps and lilies*	to Minnigerode's *Cockades*

5. Discuss two books not previously mentioned in this chapter which interpret adolescent life.
6. What type of boy was David Copperfield? What books would he be reading today?
7. Can you see any specific ways in which a children's librarian's training would be valuable in readers' adviser's service as it is being organized in public libraries?
8. What are some of the advantages of having a special desk and a special attendant for readers' adviser's work?
9. What points does Mr. Vitz make for and against a separate young people's room in his article on Standardization in work with children, Library Jounral 53:805-08, October 1, 1928?

CHAPTER XII

Extension of Library Service to Children

Public Library Extension Service
- Branches
- Sub-branches
- Stations

The Small Public Library

County Library Service

State Library Service

National Library Service

Extension service from a central agency offers many advantages. (1) It opens the book resources of a large library to smaller ones; (2) it provides expert supervision of book selection and methods of working with children in small units; (3) it is an economical means of providing adequate book resources and expert supervision to units too small to afford them independently; (4) it provides the inspiration that comes from congenial joint service.

The objections to this form of service are the possibilities of deadening local interest by removing too much responsibility from the individual agency and of failure on the part of the administrator of the extension service to recognize local needs in separate centers.

The *form* of library extension service is determined by the geographical district to be covered, the local needs, and the functions of the controlling library agency. The forms which chiefly concern work with children are public library extension service in cities and towns, county library service, state library service, and national service.

THIS CITY BOOK CARAVAN PROVIDES VACATION READING

A County Branch in the South Carolina Mountains

Public Library Extension Service

The central agency from which work with children in a public library is administered is called The Children's Department. This usually consists of a trained staff under the leadership of a trained and experienced director, a well-equipped central children's library room, story hour and club rooms, one or more work rooms, an office, and necessary equipment and clerical staff. Where extension work is carried on, one or more separate collections of books and delivery service are also provided.

The agencies commonly found are branch libraries, sub-branches, and stations. An occasional agency is the traveling book truck. Miss Flexner defines the first three and discusses their functions in her chapter on Extension of library service, as follows:

> "The commonly accepted agencies by which library extension is usually carried forward are: (a) stations comprising small collections of books sent for an indefinite term to a definite location; (b) sub-branches, which are distributing agencies for larger collections of books, open for longer hours and equipped to supply more complete service than stations; (c) branches, which are fully equipped auxiliary libraries located at a distance from the main library near the business or residence center of the region to be served, and offering service which approximates that of the main library."[1]
>
> "A station is a more or less temporary agency from which a small collection of books is distributed to a limited group requesting the service. Two kinds of stations are commonly found: (1) deposit station; (2) delivery station. Either may comprise a general miscellaneous collection or a group of books selected for a special purpose and may be chosen to meet the needs of children, adults, or both. Stations are placed in schools, settlements, shops, clubs, or community centers, where books will be issued at certain hours of the day or week to people living in the

[1] Flexner, J. M. Extension of library service. In her Circulation work in public libraries. A. L. A., 1927, p. 157.

neighborhood. They are also placed in factories, department stores, telephone exchanges, or wherever groups of employees offer the library an opportunity for service."[2]

"As distinguished from this type of station, there are also *delivery stations,* which keep no books but are visited at regular intervals for the delivery of books previously requested, or to allow the borrower to choose from a small collection brought for this purpose. If orders only are filled, requests are forwarded and the books returned to be called for by the readers. The chief disadvantages of this method are to be found in the lack of possible contact with more than a very few books, or of sustained contact with librarians on the part of the reader. Delivery station service may be carried on by means of a book wagon, or through a system of regular visits by a staff member who takes to playgrounds, schools, or settlements a box of books from which the books may be circulated. A connection may thus be made with readers otherwise without library contact."[3]

Branches. A branch library is usually provided with a separate children's room in charge of a trained children's librarian. The work there is administered as a part of the branch unit with reference to the organization of the entire children's department. The book collection in a branch children's room usually contains no books which are not approved for general use in the system. The only exception made is in the case of books in foreign languages which are used in neighborhoods where they are needed. In most libraries the selection of titles for each branch is made by the branch children's librarian and is determined by the use which will be made of them in that particular district. This selection is subject to the approval of the director of work with children.

The branch library offers wide facilities for personal

[2] Flexner, J. M. Extension of library service. In her Circulation work in public libraries. A. L. A., 1927, p. 159-60.

[3] Ibid., p. 161.

service by a children's librarian because it is largely a neighborhood center.[4] The children attend frequently, very young children attend, and access to homes and schools is informal.

Supplementary service from a central children's department to a branch children's room takes the forms of loans of bulletins, exhibits, special collections of books and separate books. Deliveries to branch libraries are made daily in some library systems and less frequently in others. Library trucks are used or delivery service is hired. Books are conveyed in boxes, traveling cases, or in special baskets. A special case is required to carry bulletins and pictures for exhibit purposes. This can be made by combining two pieces of plaster board with strips of stout cloth like the covers of a book. Such a case is intended to cover and protect the edges of large bulletin-sized envelopes of heavy paper in which the materials for posting are placed. In some libraries additional service of library assistants is provided during busy hours or to cover the absence of the children's librarian. In a few libraries the story telling is carried on by a children's librarian provided by the main library.

Sub-branches. A sub-branch may or may not have a separate children's room but some special provision should be made for children such as has been suggested in the chapter on Planning and equipment. It is important that children's special needs should be met and it is equally important that they should not overrun the entire library and crowd out the adults who otherwise might use it.

with children are chiefly three: how to regulate attendance, how to provide for constructive reading guidance, and how to keep undesirable adult books from children's notice.

The problems of the small one-room sub-branch in work

In the discussion on hours of opening it has been sug-

[4] Quigley, Margery. Where neighbors meet. St. Louis Public Library, 1917.

gested that certain evenings can be designated for adults only and that the attendance of children can be restricted, by tickets or otherwise, to hours when they can be given special attention.

With reference to service, some libraries require librarians in charge of sub-branches to have had training in work with children because work in new districts is largely with them and because it is impractical to provide more than one trained person on the sub-branch staff. Another plan is to provide part-time trained service, including story telling, from the main library.

Emphasis should be placed on the attractiveness of the shelves intended for children's use and on some closed cases for adult books. Where the book collection is supplemented by a central loan collection it is possible to build the permanent sub-branch collection slowly as reading taste in the district is developed. Many of the books needed temporarily as stepping-stones and collections needed to meet special school reference calls can be borrowed, as can also attractive book exhibits, bulletins, and other illustrative material for advertising purposes.

Stations. Library stations are of two kinds: the *deposit station* and the *delivery station.* These have already been defined in the text quoted from Miss Flexner.

Deposit stations. The largest volume of deposit station service from a public library is usually given to schools, and school needs are of first importance. This service to schools takes two forms: classroom libraries, and school deposit stations.

A *classroom library* is a collection of from thirty to sixty books sent to a classroom for re-issue to pupils, and for miscellaneous reading in school. It is intended primarily to provide recreational reading to children in districts remote from more complete library agencies, to introduce the library idea to pupils and teachers, and to assist classroom teaching

insofar as its pleasurable interests can be considered in general book selection. Its use is chiefly in elementary schools where school libraries[5] are only gradually being acquired.

These general collections should not be confused with collections of books purchased definitely by school authorities to provide teaching material, or with smaller public library loans of books for reference use within the classroom. The best classroom libraries are those selected to meet the interests and needs of individual groups. The practice followed in many libraries in making up such collections is to request from each teacher a partial list of the books desired, with a view to adding new titles, and others, of the type required.

Classroom library service is also given by means of fixed collections. These are selected according to theoretical or scientific grading by grade or age. This form of service requires less personal supervision but is too mechanical to be generally satisfactory. When one children's librarian carries the entire work with children in a library it is a way out.

The *Survey of libraries in the United States* reports that in all but a few of the libraries of more than fifty thousand volumes, and to some extent in a majority of the libraries between twenty thousand and fifty thousand volumes, collections of books are sent to the schools, either for use in classrooms or as a collection for the use of the school as a whole.[6] This would seem to indicate a general acceptance of the plan as desirable and to justify the organization of a classroom library division as a part of a children's department or of a separate school department where there is one.

Classroom libraries are usually sent to schools for one semester. Their care and use is the teacher's responsibility although their issue is often delegated to pupils. A record of the circulation of the books is sent to the library assistant

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[5] Fargo, L. F. The library in the school. A. L. A., 1930.

[6] American Library Association. Survey of libraries in the United States. A. L. A., 1927, v. 3, p. 151.

in charge, or is tabulated by her during a visit to the school, or is made from records on the book cards when the books are returned to the library.

The *school deposit station* is a single deposit of books for use by the entire school. It is intended only as partial school library service and is established when complete school library service cannot be provided. Like the sub-branch, it is an agency offering limited service and is organized with a view toward development into a more permanent library. The school deposit station has its own deposit of books but it also depends upon loans of books and related materials from the central organizing agency.

Other deposit stations. In addition to classroom libraries and so-called school deposit stations, temporary book service to children and service to children's groups too small to justify the organization of a large agency is similarly given through deposit stations in playgrounds, in children's hospitals, in children's institutional homes, and in the several centers referred to by Miss Flexner.[7]

Book service to children in hospitals and mental clinics is an interesting development. The former has been described briefly by Edith Kathleen Jones[8] who lays stress on suitable selection of books and includes in her volume a list prepared by Alice M. Jordan for hospital use with children. Delivery service to individual patients and to wards is made by means of a traveling book cart. This is shown in the illustration which accompanies Miss Jones' discussion. Service to mental clinics where offered is a matter of individual reading prescriptions. *Book service to playgrounds* usually takes the form of deposit stations in play centers or delivery station service by means of a book truck.

Whatever the type of agency or wherever placed, the value

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[7] Flexner, J. M. Circulation work in public libraries. A. L. A., 1927.

[8] Jones, E. K. The hospital library. A. L. A., 1923.

of each library depends upon the extent to which both its books and its service intelligently and sympathetically meet specific needs and open avenues to the fuller resources which lie behind it.

Delivery stations. Delivery stations are not a satisfactory form of service for children unless they provide some means of directing children's selection. Graded lists are an aid but since personal contact is important the most practical plan appears to be the book truck which is accompanied by a children's librarian.

This *book truck,* which has long been used in county library work and for sales purposes, is becoming more and more useful in cities in connection with public library extension service. It is a practical and a picturesque agency which has a value as publicity when seen passing through the streets. It has also proved useful in playgrounds, in parks, and in remote residential districts by carrying library materials to the indifferent. The book truck in the playground is a decided factor in placing books in children's minds as pleasurable recreation.

The type of book truck used in cities is similar to that used in country districts except that occasionally the latter is built for harder use. Details of cost, equipment and typical schedules are discussed by Harriet C. Long[9] and her account is illustrated from photographs of the various types in use.

The following description of summer service in Cleveland is typical of book truck service generally.

A blue book caravan with bright posters on either side and clearly labeled as belonging to the public library passes through many crowded streets on its way to an outlying district where as yet there are no branches or stations. It carries permits from the proper city authorities to stop in public parks, in school yards, and at curbings, and it is following a weekly schedule which has been well advertised in the

[9] Long, H. C. County library service. A. L. A., 1925, p. 116-24.

localities it aims at serving. A stop is made by the edge of a park beneath shady trees where a small group of children is already waiting. The sides of the caravan are raised, revealing rows of attractive books. Soon a folding table and several folding chairs, all in bright green, are brought forth from the storage space in the center; the small equipment needed for charging and the records of borrowers previously made are also produced and for one hour a circulating library is in full operation. When needed for rain or for sun, or to brighten the scene, a large beach umbrella in bright colors is set up. There is also a gay piece of carpet for use when stories are told or when the children wish to browse among the books for a time. The collection of books contains some specially illustrated books and some picture books which are intended for browsing and which are not issued. The driver of the truck answers many inquiries, receives and charges books, and takes care of other records. There is also a children's librarian who knows about many books that children like and who tells stories during the last half hour, when the children request it. She also carries lists of books for free distribution, explains how to find the nearest branch library, and gives out library application blanks. Thus the library hour passes and the caravan is on its way to another park or playground where children gather, leaving behind delightful impressions such as are not always gained in a library within walls.

The Small Public Library

In the small community the public library is usually located at the center of population within walking distance of the majority of children. As a town grows the points of library extension service are first the school buildings and afterwards rented store rooms and separate buildings owned by the library. In school buildings the extension service takes the form of classroom libraries, a deposit station, or a

sub-branch. The library in the store room may be a sub-branch or a branch; the separate building usually houses a branch.

In the small system where books and personal service are necessarily limited, the above agencies should not be developed as independently as similar ones in a large city system but should be planned in closer connection with the central library. While it is desirable to equalize library service, one well equipped library which can be made available to some degree to all is better than several which are only partially equipped. The variations which must be made in taking care of children in these different types of extension agencies have been discussed in connection with the large library. The important factors are provision for personal service and a sufficient quantity of suitable books.

Where there is but one trained children's librarian in a town, the local teachers are her best aids and the classroom library her safest form of extension service. As far as possible, classroom library service from its beginning should be carried by means of a separate collection. If books are taken from the shelves of the children's room for classroom use, the following situations occur: the central collection becomes lopsided because the tendency is to overemphasize school reference needs in buying; all books become equally worn and shabby; and titles in general demand are not on hand in the main room when needed there. The last two points also apply to the use of the children's room collection in meeting calls from deposit stations. The latter are usually supplied during the morning hours when the assistants have time to make the records, with the result that afternoon groups of children visiting the library often find depleted shelves.

There are forms of temporary extension service which have value as library publicity, such as issuing library cards and distributing books at schools, granges, club meetings,

teachers' institutes, or fairs. These are easy to accomplish in small communities where residence is more permanent and people are easily identified. Because the children's librarian in the town lives in close contact with all the children whether or not they attend the library, she is able to see opportunities for important extension service, and while she may not have many books to send out, every one counts for full value because she knows her situations.

Country Library Service

So far our discussion of library extension service to children has been confined to service in cities and towns. County library work is the application of the same type of service to meet corresponding conditions in a rural area.

The factors that determine the effectiveness of work in both large and small extension agencies in cities are chiefly four: (1) suitable location, (2) collections of books which meet local situations but which are supplemented by the larger resources of a central agency, (3) adequate delivery service, and (4) satisfactory personal service. These same factors apply to service in country districts.

Much has been written about the country child who reads from nature's story book and needs no other. Only one who has spent his childhood on a farm, in contact with few children's books, can realize the unsatisfied longings that can exist in the mind and soul of a healthy child to know and to understand beyond what he sees, and to find expression for his feelings. Not many books, but the right ones, are his need. The slogan "The right book, to the right child at the right time" is particularly applicable to service in rural districts where impressions should have deeper significance because they come less crowded one upon another.

State roads and national highways, the automobile, the telephone, rural mail delivery, the consolidated school, the radio, and the airplane are removing the child's earlier isola-

tion in remote country districts, but whether a country child or a small town child, his need for books still exists and his interests are largely those common to children everywhere.

A presentation of general county library service has been made by Harriet C. Long[10] which covers activities in the field to 1924. This includes service to children as members of communities. In her chapter on The library's place in rural life, Miss Long states the great need for extension service as follows:

> "According to the census of 1920, we find that fifty-one millions of people, almost half our entire population, are today living either in the open country, or in places of less than 2,500 people. In the southeastern states, four out of every five people live outside of cities and towns. This means a tremendous army of people who are yet practically untouched by library service, for with our great development of public libraries for cities, we are still for the most part confining our efforts to the city dwellers. Country people are to a great extent without the stimulus of books which are so vital a part of the lives of those who live in the cities."[11]
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> "In the country then, the printed page must be relied upon to take the place not only of contacts but of the many opportunities, educational, recreational and inspirational, which the city dweller finds in lectures and concerts, picture gallery, and theater, to mention only a few of the agencies, other than the library, which exist for him. The books and magazines must be the 'opening door to a good kind of life on the farm.' "[12]

Miss Long devotes one chapter to an account of how county library service has developed and follows it by a description of the California system which has become statewide. She gives facts on legislation, statistics from actual budgets of operation, an outline to be studied by anyone planning county library service, and many other practical

[10] Long, H. C. County library service. A. L. A., 1925.
[11] Ibid., p. 9.
[12] Ibid., p. 12.

suggestions with reference to locations, staffs, methods and records, means of shipping, and publicity.

Miss Long's book is illustrated from photographs of actual scenes which add greatly to its helpfulness. It also contains a bibliography, complete to 1924, on conditions of country life and means of rural library service. Students will need to supplement this book by the bibliographies and the latest reports of the American Library Association Committee on Library Extension. The following quotations are from a publicity bulletin published by this committee:

> "A county library is a system of book distribution. A headquarters library, usually at the county seat, acts as the main reservoir which supplies books to branch libraries in smaller towns and to distributing stations at convenient points throughout the county—in schools, crossroad stores, filling stations, post offices, churches, club centers, homes. Any book, anywhere in the system, is available with the least possible delay to any reader, through delivery service. Some counties have book trucks, 'libraries on wheels,' which call periodically at neighborhood centers, and carry books also to remote places where farms and homes are widely scattered. The county librarian circulates as freely as her books in order to keep in personal touch with the interests and needs of all her patrons. . . .
>
> "County libraries are springing up wherever communities are becoming aware of their possibilities of service. They are successful alike in New Jersey and California, in Louisiana and Minnesota. East and west, south and north, the county library is the same in fundamental idea, endlessly varying and variable in its adaptation to different local conditions. County library service is organized in all but a few of California's fifty-eight counties, and campaigns to establish it are in progress in several where it is still lacking. Except in New England, where denser or evener population favored the town unit in that region's era of library establishment, the county plan promises to become the common if not the universal answer to the rural need of books.

"About three-fourths of the states now have laws providing for county libraries as soon as their counties demand them."

The book truck, which has been described as a part of summer service in cities, originated in a county library. It was first used by the Washington County Library of Hagerstown, Maryland, in 1904, as a means of carrying book service to rural districts. Needless to say this first Parnassus on wheels was drawn by horses. The average number of miles covered in a day was thirty and some trips required three days, one to go, one to return and one for distribution. Miss Mary Titcomb reported, "To be a success there can be no hurrying from house to house but each family must be allowed ample time for selection." This library, and those of Cincinnati and of Van Wert County, Ohio, organized county work at the same time—in 1898.

The selection of books for use by children in small towns and in the country should include the older standard and classic books in attractive editions and in durable form: fiction, biography, history, poetry. These should be supplemented by up-to-date books on animal life, summer sports, winter games and amusements, carpentry, and other handwork for both boys and girls. In buying a general collection for county library extension service, the points to be considered are those discussed in the chapter on Children's book collections.

"Every well organized city library of today considers an especially trained children's librarian an essential part of its staff. . . . Realizing the hours that she has had to spend on juvenile book selection alone, not to mention the need for an efficient administration of that collection, the conscientious county librarian dreams of the time when this burden will be lifted from her shoulders by a children's librarian. Now that the foundation has been laid and the efficacy of the county library idea firmly established, county librarians are gradually adding such spe-

cialists to their staffs, or declaring their intention of doing so as soon as funds will permit. . . . All pioneer work is of necessity slow and laborious. It will be interesting to see what trend the work will take as more and more children's librarians enter the county library field."[13]

Several recent gifts of funds for experimental work go to prove that the county library is being widely recognized as a potent factor in education. A generous grant from the Julius Rosenwald Fund is being used for the promotion of county libraries in the south.

State Library Service

"State-wide library service is the function of a state library extension agency. It aids in establishing local and county libraries and developing existing libraries. It supplements their book collections from its larger resources. It gives direct book service to communities, groups, and individuals until adequate local library service is established. It often advises or supervises school and institution libraries. It sets up a program for the library development of the state. Without such leadership, library progress is slow and haphazard."[14]

Following this introductory paragraph, the American Library Association report on *library extension* discusses the number of existing state library agencies, their plans of organization, and their methods of administration. The form which has dealt most directly with extension problems in the past is the so-called *library commission.* This form is still active in sixteen states. The Wisconsin Free Library Commission is an example. Reorganization in many states is gradually placing library extension work under different divisions of the state library and under divisions of departments of education.

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[13] Nolte, Claire. County service to the rural child. In Children's library yearbook, no. 1. A. L. A., c1929, p. 40.

[14] American Library Association. Committee on Library Extension. Library extension. A. L. A., 1926, p. 51.

To quote again from the report of the Committee on Library Extension:

> "The Committee considers the question of organization so important that further study should be given to it, to its actual working out, and to the present and probable future effectiveness of the several forms from the viewpoint of the extension of public library service."[15]

The "traveling library" was the original form of state book extension. It was instituted in New York state in 1892 under the leadership of Melvil Dewey, as a function of the State Library. Michigan followed with a traveling library service, and soon other states engaged in this activity, either through their state library or through a library commission.[16]

"State traveling libraries have most frequently been collections of about fifty books, made up into more or less fixed groups with some attempt to provide a collection so diversified in nature that it would provide reading for the varied taste of any community."[17] Children have been considered to a degree as community members but special service to schools or to children was not intended in the original traveling library plan. Traveling libraries are now sent to rural schools in some states, and in others schools are not considered.

Where the county library plan has been fully developed, as for example in California, the older form of traveling library is no longer needed because it has been replaced by a similar agency which offers more direct supplementary service and trained supervision.

The highest service which a *state library* can give to children is at best indirect rather than direct. Personal contact with a trained children's librarian is so important to the right

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[15] American Library Association. Committee on Library Extension. Library extension. A. L. A., 1926, p. 53.

[16] Long, H. C. County library service. A. L. A., 1925.

[17] Ibid., p. 18.

use of books by children that long distance book service should be used only to meet emergencies and to carry over until a children's library in a school or elsewhere in the community, with trained service or at least supervision by a trained worker, can be provided.

Among the functions of a state library given in the opening paragraph of this section on State service, aid in establishing local and county libraries and in developing existing libraries is most important with reference to children. Among results implied, but not specifically mentioned, are the good effects of state-wide insistence upon high standards in book selection for children and the influence of official recognition by the state departments of the children's library as an educational agency.

National Library Service

State service to children is but one step removed from the *national service* to children which is gradually becoming organized by the American Library Association. Work with children is now represented in the governing bodies of the Association, there is a Section for Library Work with Children, and a Committee on Library Work with Children, as well as representation by children's librarians on several allied committees. A division of children's book selection of the *Booklist* is provided.

The next step forward will no doubt be the establishment of a Department on Work with Children at the American Library Association headquarters through which the Committee on Work with Children and the Section for Library Work with Children can function in cooperative work with other American Library Association organizations and other child welfare associations in joint educational movements related to children's reading.

The extension of children's libraries is growing rapidly in the United States and in foreign countries.

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Questions and Projects

1. What agencies in a library system with which you are familiar give service to children? What further service might be developed?
2. As a state supervisor of work with children, what activities would you expect to develop?
3. Secure a postal map of a county which you know well. Indicate routes for a book truck which will give service to children.
4. Select a group of fifty titles for children in one of the following locations:
   a. Section of a city
   b. Small town
   c. Rural consolidated school

CHAPTER XIII

The Children's Department

PLANS OF ORGANIZATION

THE DIRECTOR'S CONTRIBUTION
- Aiding the chief librarian
- Cooperating with heads of departments
- Administering staff activities
- Guiding book selection
- Assisting reading
- Furthering reference service
- Initiating new work

Children's department organization, as it exists today, has developed differently in meeting local needs. The objectives in all centers are similar but plans of organization vary. The aim has been to establish and to unify standards in book selection and to develop and direct special methods in accordance with the policies and the organization of the library system concerned. The administrative officer is given such titles as Director of Work with Children, Supervisor of Work with Children, or Head of the Children's Department. In this chapter the title *Director of Work with Children* will be used. So far, these positions have been held by women.

The authority of the director of work with children is delegated to her by the chief librarian.

In large systems there is usually some grouping into subdepartments or divisions under the direction of the head. The chief purpose is to distribute the volume of work, but the divisions are usually made according to types of work in order to simplify administration. For example, assistants to the director may be a supervisor of story telling, a supervisor of reading clubs, a head of a school department, or a head of a classroom library division. Whether or not work with schools is organized as a division of the children's depart-

ment or as a separate department having definite connections with the children's department depends chiefly upon the volume of work and the adult education problems presented. The amount of funds available for salaries is sometimes a factor; most librarians prefer one expert supervisor to two who are only average in ability.

Historically, the separate school department in public libraries developed through the children's department because the public library's earliest as well as its chief school work was with elementary and city normal schools. Where this situation still exists, the work with schools continues to be carried as a division of the work with children. Where the volume of school work has become very large and also includes advisory service and direct administration in connection with senior high schools and adult education groups, a separate school department has in most cases been established.

In Chapter 12 the term "extension" was used to designate all library agencies radiating from a central library. In large systems these general extension agencies are usually grouped under a Branch department, a School department, and a so-called Extension or Stations department which includes all other outside agencies. A children's department is organized with reference to all these divisions.

Plans of Organization

For purposes of illustration, two different plans of organization will be described briefly with reference to both small and large libraries.

Plan A. One form of organization is that found in the town and small city library where a children's librarian stationed in a children's room in the main library takes general charge of all children's book selection problems and carries outside work such as school visiting, book talks, and story telling, and the librarian makes all decisions pertaining to general administrative problems. Where this plan is applied

to a large library system the director of work with children aids the chief librarian in formulating policies and directs the staff of children's workers, but she has no supervisory relations with heads of adult divisions. The adult activities are directed by heads such as a *Supervisor of circulation* and a *Supervisor of adult reference work,* and each head, including the director of work with children, confers directly with the chief librarian on all problems involving his own and other departments. This form of administration is easiest to maintain in libraries where complete separation of children's rooms from adult rooms is possible.

Advocates of *Plan A* claim that it is a simple form of organization which obviates the supervision of specialists by non-specialists, that it gives each children's librarian both responsibility and freedom, and encourages initiative. Those opposed claim that such a plan is costly; that it breaks the unity of separate agencies by removing all responsibility for children's work from branch librarians, and that hard and fast lines in administration may define to a point where they limit facilities for service.

Plan B. Where supervision comprises direction of work with children wherever it exists in a system, that is, where a department is organized by *activities* rather than by *agencies,* the director of work with children deals both with heads of departments and divisions, and with children's librarians. In a large library, the children's department staff may include several grades of workers as follows: a director; an assistant director; an executive secretary in charge of the office; a supervisor of story telling and clubs; children's librarians in the main children's room and in branches; school librarians; and children's librarians in an extension division.

Under *Plan B* the children's librarians in branches, schools, and smaller agencies have two-fold or three-fold supervision. It is therefore important that there should be outlined for them a program of work that is definite and at the same time

provides for freedom of expression and specialization. For example, a branch children's librarian has responsibilities to the head of the branch and to the supervisor of branches, but chiefly to the director of work with children. The plan under which she works is usually outlined by the director subject to the approval of the librarian, and is agreed upon between the director and the head of the agency where the children's librarian is assigned. Its practicality is the responsibility of the director, and difficulties arising in connection with points of policy or special method are referred directly to her. Where there are occasional differences in interpretation of policies by the various administrative heads they are settled through individual conferences with the director.

The test of *Plan B* is the extent to which it unifies the administration of the library as a whole, extends its volume of work, and, at the same time, allows for specialized work by children's librarians.

The same principles of organization can be applied in a library system where there are no heads of divisions and the head of the children's department looks after her own office. Her staff then consists of children's librarians who are in charge of children's rooms, one at the main library and one in each branch. The branch children's librarians are also members of a branch staff but their book selection and special methods are subject to the approval of the head of the children's department. Sometimes the children's librarian at the main library takes charge of the sending out of classroom libraries but more often this requires full-time service. The relationship between the adult and juvenile departments is the same as that described above.

In the discussions of types of organization it has been assumed that assistant help and page service are provided where needed and that these members of staff are directed by methods similar to those accepted for children's librarians.

Whatever plan of organization is set up for a library

system it should tend to keep the best children's librarians in the places where actual contact with children occurs. The children's rooms in the various agencies should be the finest expression of a library's ideals of service to children and every detail of departmental administration should be planned toward their perfection.

The Director's Contribution

A director's contribution to the various lines of organized work in a library system depends upon her personality, her resourcefulness, and her ability to direct the work of others. It also depends upon the loyalty and the ability of her own staff and those cooperating in allied lines of work. Successful team work requires mutual ideals and interests, breadth of vision, imagination to see the other person's situation, and a personal attitude which is unselfish without being depreciatory of one's self. The discussion which follows aims at suggesting both professional relationships and specific ways in which a director of work with children contributes to the entire library as well as to the special work of her own department.

Aiding the chief librarian. A chief librarian expects the head of work with children to assume the chief responsibility for children's book selection. He also depends upon her to make recommendations for appointments and to direct and control the children's department staff, to assist in forming library policies touching work with children, and both to initiate and to carry out plans of work. In some libraries the head of the children's department trains part of her staff. She conducts correspondence, prepares reports on her work for the chief librarian's use and at his request represents the library in outside activities which relate to her special field.

Directions are given her by means of personal conferences, staff conferences, printed rules, and permanent and ephemeral written notices. If she is an efficient director the problems

she sends to the chief librarian are in form sufficiently complete for immediate decision. When clerical service has been provided for her, reports and statistics sent to the main office conform to general forms used throughout the system and are ready for immediate use or for filing. Also, correspondence conducted for the chief librarian is ready except for his signature or his approval for mailing. These points may appear at first to be small matters but attention to required detail is helpful to a busy librarian and should be cultivated by a department head. Good habits in business arrangements are a great asset in keeping the machinery of administration in noiseless motion, and no amount of genius will atone for slackness and disorder.

The character and the amount of routine carried on in the children's department office is determined by the authority and responsibility delegated to the director by the chief librarian and by the practices of the entire library. It will concern statistics of circulation and attendance, book expenditures, staff pay rolls, staff activities, correspondence, care of books and other property.

A director of work with children should keep weeks or months ahead of her problems. She should also keep abreast of the times professionally, and especially with reference to work in the local schools and to local child welfare work.

As an assistant to the chief librarian and not as a specialist, she aids with the adult book selection, with staff problems, and in whatever ways the librarian may require.

Cooperating with heads of departments. The director of work with children has many relations to the other heads of departments in a system. She can best aid them by being prepared to cooperate with them along lines touching work with children and along the general lines which chiefly concern the welfare of the library as a whole. She assists the director of work with schools by placing trained children's librarians wherever needed. These librarians work in school

libraries according to an accepted plan, and their book selection and their special method is assisted by the director of work with children. The same arrangement is a practical basis for the organization of work with children in a branch department and in an extension department.

The specialist in work with children is usually well informed on adult books on child training and assists the adult lending department in their selection. She often both gives to and receives from the same department, aid in the selection of elementary books on technical subjects and books for use with younger adults. Her aid in children's book selection may also be needed in the department working with the blind. She selects children's books for use with foreign adults, tells stories, and gives instruction in the use of the library to adult groups because she is trained in these special lines of work.

Where the cataloging and classification of children's books is administered by the catalog department, the director of work with children brings results of her reading to bear upon these problems. The director also greatly aids the acquisition department by decisions with reference to editions and by lists of approved titles. She distributes the juvenile book fund and regulates book orders to further its service. It may be an advantage when orders are so arranged that standard books are bought in duplicate. In one library, separate titles are ordered but once each quarter, which simplifies the routine in the acquisition department and is not inconvenient to the children's department.

Tests of the wearing qualities of books can be made in the children's department for the benefit of the department in charge of binding. Also, if repair can be distributed moderately by months, it aids repair service for other departments.

The director depends upon the head of the reference department for many things. She seeks his advice in the

purchase of elementary adult books for children's reference use, such as atlases and handbooks of information, and she often borrows adult material for experimentation with children or for other temporary uses. On the other hand, the director of work with children aids the reference department in the selection of those books in her special field which are required for use in the adult department, such as reports on studies of children's reading and lists of children's books. Children in the early teens usually need to use both the adult and juvenile departments, and close cooperation between heads aids greatly in training them to use adult reference books.

Administering staff activities. In most libraries the selection of members of the children's department staff is delegated to the director by the chief librarian, and assignments to positions are made by her after conferences with him and the heads of departments concerned. For example, in the appointment of a children's librarian to a branch children's room, the director confers with the branch librarian, the branch supervisor, and the chief librarian in the order determined by the policy of the latter.

Grades and numbers. The staff of a children's department includes professional and sub-professional members, clerical workers, and pages. The last two grades meet general requirements with reference to personality, judgment, speed, accuracy, and dependability. Where clerks and pages come into contact with the children, it is necessary that they should work easily among them and that they should not be irritated by crowds. The number of clerical assistants depends very largely upon the extent to which records and circulation work are carried within the children's rooms. In libraries where clerical and page service is shared among divisions of work, it is usually directed by the head of the library. Whatever plan of administration is followed, the director of work with children observes results in relation

to the requirements of her special field and arranges for necessary adjustments.

The *sub-professional staff* is composed of members in assistant positions who have had less training or less experience than the children's librarians in charge of children's rooms or of special lines of work. The director assists them by example, by direct class teaching, by staff conferences, by personal interviews, and by means of suitable assignments designed to give them ideals of service, experience in children's book selection, and practice in special methods of working with children.

The *professional staff* is already trained but many of its members need the same assistance and leadership as has been suggested above.

Assignments. Right assignments to positions are very important. The skilful director understands the members of her staff so thoroughly that each children's librarian is placed where she can do her best work, and usually where she is also most happy. To assign members of staff intelligently requires a study of temperaments as well as of abilities with reference to all contacts involved.

When a director has made an assignment which provides the freedom necessary for the development of a piece of work, the children's librarian should be strictly required to carry her full share of responsibility for preserving cooperation.

Schedules. A director can greatly aid the children's librarians by planning their schedules wisely. The usual weekly schedule is now forty hours. Work with children in the majority of main and branch libraries requires evening work. Work with children in school libraries usually requires earlier morning hours than in the public library, but no evening work. As far as possible, hours for meals should be regular. Alternate evenings as a rule are better than two or more in succession. Three evenings each week is a rea-

sonable maximum, each evening being a part of a seven and one-half hour day. In libraries where members of staff have an entire day free each week, eight hour working days are usually required.

Staff conferences. Directions and aid to members of staff are given through general staff meetings, personal conferences, and by means of written notices and printed forms.

Staff meetings are usually held bi-monthly or monthly (1) for purposes of instruction, (2) for joint discussion of local conditions and the application to them of special methods of administration, (3) for joint discussion of problems in book selection, and (4) for general inspirational purposes. Staff meetings can make or mar the spirit of work in a children's department. When wisely conducted they offer the director untold opportunities for leadership and offer members of staff equal opportunities for free expression and for mutual participation in the children's work of the entire library system.

Staff meetings should be held within regular hours and previous notice given. When it is not possible to adapt meetings to all schedules, adjustments should be made to avoid over hours for members of staff affected. For example, when an assistant who is assigned afternoon and evening hours on a certain day is called to a two-hour morning meeting, she should be allowed to report two hours later in the afternoon. A two-period day is a still better arrangement. By this is meant a morning and afternoon or an afternoon and evening assignment.

Personal conferences should also be held within library hours with due consideration for the work of the individual member of staff concerned. They may be held at agencies or in the office of the director. Visits to agencies for purposes of aid to children's librarians are an important function of a director. In this way suggestions are often made with reference to improved use of equipment or of methods

of administration. The director often assists in meetings with outside local groups and in planning projects with adjacent schools. Emphasis should be placed on supervisory visits which permit the children's librarian to exhibit her good work, in order to avoid undue emphasis on visits made for corrective purposes. Obviously, suggestions for changes of any kind should be constructive and practical. Too many should not be made at one time and none without an understanding of the reasons for existing conditions.

Guiding book selection. The fact that relative values play an important part in book selection problems makes a single authoritative source for decisions very necessary. It is primarily important that the children's librarians in the various centers should be able to make recommendations for book purchases for their own work, but some central supervision is needed to bring new titles to their attention and to balance their judgments with reference to general library standards, distribution of classes of books in collections, and the economical factors involved, such as proportion of expensive editions and general durability of books purchased.

The director usually selects the nucleus of new collections, makes lists of books desirable for duplication in all agencies, arranges for seasonal purchase of books, and carries a large part of the routine required for purchase in the general children's department office. She also gains, at one time, decisions from the chief librarian on matters that apply to the several book collections. This method of handling problems promotes fairer judgment than is possible when questions are brought up singly and irregularly.

In a large library system where several departments are using children's books, there are special problems which make one source of final decision on questions of children's book selection desirable, if not necessary. Obviously, there should be but one library standard in the eyes of the public.

Within the library organization, a degree of uniformity protects circulating centers from competing with one another and also aids the technical processes required in the purchase and forwarding of books to the shelves for public use. For example, book orders should be unified as far as possible to aid the acquisition department; uniform entries for all children's catalogs are easier to prepare and are more easily used. All the points mentioned, and others which will be apparent to students and to instructors, involve responsibility for final decisions which falls upon the chief librarian when no director of work with children is provided. These decisions add greatly to his duties. A centralized system of book ordering moves more or less by routine and offers few difficulties if it allows requests for books to originate at any point in a well-directed circuit, and passes all book orders over several desks for the information of all heads of departments desiring to see them before final decision is made by the director. It is assumed that the director is well trained and liberal minded and that she holds the right idea of professional inter-relations among departments with reference both to her own problems and the problems of the library as a whole.

Assisting reading. The ways in which a director contributes to the reading guidance practiced in all agencies will be discussed with reference to separate methods, such as story telling, reading clubs, instruction, book talks, lists, exhibits, and bulletins.

Story telling. The experience of the entire staff can be brought together for the benefit of each member by the director who requires reports on stories told with notes on results. These reports are usually made on blanks provided and are filed for consultation. They are valuable in suggesting new titles, in determining the popularity of titles, in fixing standards in selection, and in informing a new worker what stories have been told previously in any center.

STORY HOUR REPORT CARD

Front

Story .....
General quality .....
Source used .....
How received .....
.....
.....
.....
.....
Group..... No..... Story teller.....
School visited..... Grade.....
Branch ..... Date.....

(*over*)

Reverse

Sources used with children

Told with

A report should be made for each story and sent to the Children's Department. A copy of the report should be kept on file by the Children's Librarian.

In some libraries, the director prepares lists of stories from which selection may or must be made. In one library, children's librarians with less than three years' experience are limited in their selection to a list of prescribed stories and all others are allowed to experiment with new ones. Story

tellers often receive new inspiration from temporary exchanges in groups, from talks on story telling, and from hearing other specialists tell stories.

Special collections of books on subjects covered in cycle story hours can be purchased and lent to branches during the months when a series of stories is being told. For example, a branch where the Robin Hood cycle is being told weekly may need extra duplicates of Pyle's *Merry adventures of Robin Hood,* Tappan's *Old ballads in prose,* and other collections of ballads in prose and in verse. Story hour announcements and illustrative bulletin material can be similarly lent. To be fully successful, loans of this kind require central administration with reference to all children's book collections in the system.

Reading clubs. Reading clubs require so much separate aid that wherever there is a large number in the library system a separate children's librarian should be provided to supervise them. A director or special supervisor can assist in planning interesting programs and union meetings which are inspirational and which give further incentive to club work in the system. Dramatic clubs may present plays for entertainment or in friendly competition for a banner or a cup, debating clubs may compete for honors, and science clubs may unite to hear an illustrated lecture by a famous explorer. A director's help is often needed in gaining volunteer leaders for clubs and in organizing clubs which meet during hours when the children's librarian is busy in the children's room.

Instruction and book talks. Outlines for general use can be prepared by a director. She can also arrange for a rotation of special book talks which will add variety to programs and lessen the time spent in preparation by separate members of staff. In a city system it is necessary that requests for public talks should focus in some center; otherwise, there may be undesirable repetition of subjects by sep-

arate children's librarians or too many demands may be made upon the staff as a whole by one organization.

Lists. Lists represent the selection of books for special use and are therefore the work of specialists. A library system which includes numbers of children's librarians with varied experiences can bring together their points of view, to some extent, through lists. A director is needed to take the initiative and to administer a cooperative plan. By this means a variety of valuable selected lists can be produced under supervision which protects library standards and provides for economical printing in quantities for general use. Lists are also prepared by the director to aid children's librarians in problems of reading guidance and book buying.

Examples of the first are the many graded lists and the selected lists on biography for older girls, sea stories for boys, picture books for little children, and other subjects. Examples of the second are the Carnegie Library of Pittsburgh list of inexpensive books,[1] the Brooklyn Public Library list of books for branch purchase,[2] and the Cleveland Public Library list of books in large type.[3]

Exhibits and bulletins. A supervised plan of centralized exhibits and bulletins for lending purposes is economical and also allows their preparation by specialists. Not all children's librarians are artists and the simplest printing or other hand work may be a very tedious process for one, and a recreation for another. In addition, such a plan provides for the use of each bulletin or exhibit in several centers and offers variety of choice to even the smallest agency. These centralized exhibits and bulletins may also be connected with centralized loans of the books advertised by each.

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[1] Carnegie Library of Pittsburgh. Inexpensive books for children. 2d ed. 1927.

[2] Brooklyn Public Library. Books for boys and girls. Revised frequently.

[3] Cleveland Public Library. List of books in large type. (Mimeographed ed.) Revised frequently.

Pageants and contests. Special city-wide pageants and inter-library contests require central supervision in order that they may be conducted to meet interests in the separate centers. When planned otherwise they are expensive and impractical propaganda.

Personal service to individual children. A director may aid children's librarians in many separate children's rooms and school libraries in the ways mentioned above but she is possibly more necessary to them in guiding their personal contacts with individual children. The value of the latter depends chiefly upon the background of individual workers and their inspirational power, and these are qualities which need constant replenishing from both material and spiritual sources. To meet this need requires a high spirit of leadership.

A wise director promotes some experimental work within her own library; she also follows research by others in library fields and in related school fields and passes on results to members of her staff. She is alert to find expression and recognition for the special abilities of members of her staff and is careful to share professional honors with them. She helps children's librarians to see and to measure the results of faithful everyday service, and dignifies it in their own eyes and in the eyes of the adult staff. Thus in quiet ways a director keeps a fresh and buoyant spirit among members of her department which reacts favorably in all their service but particularly in their personal service to individual children.

Furthering reference service. The director of work with children assists with the reference service in a children's department by special study of local reference problems and by search for reference materials to meet them. The last point is of prime importance because it is her particular duty. Problems in the form of calls for materials needed in research by pupils in the local schools and by other members

of the community are fairly well interpreted by a children's librarian who is familiar with the curricula of the various schools in her district and with home and community conditions; the difficulties lie chiefly in finding printed materials to meet demands. The director of work with children is expected to watch the output of publications in both well-known and obscure centers and to be ready with suggestions for purchase. Through her contacts with school supervisors and other community leaders she is able to anticipate needs and to prepare agencies to meet calls promptly.

Expert assistance in reference service is greatly aided by loans of special reference materials from a central agency where it has been selected by a director who knows both the problems and the materials available.

Initiating new work. In our discussion of the aid which a director of work with children can give to her staff, we brought out the fact that she should be alert to new and progressive ideas in order to keep members alive and buoyant. A progressive attitude extends far and influences outside contacts as well. A good director makes known her work, not boastfully but quietly, in a manner that commands respect for it. She strengthens cooperative work at every turn and sees possible points of contact where none have been made. Her chief avenues of approach to opportunities are the local newspapers which are usually ready to publish articles on library activities as well as interesting lists of books new and old, the local child welfare associations and agencies that need to use both books for children and books about children, the local schools, and other centers of general community interest.

She follows up with promptness suggestions made by the chief librarian and is always ready to meet him more than half way with plans for new buildings and for the extension of crowded old ones. She is resourceful in meeting emergency vacancies in her staff, and in general is ready and

willing to experiment and to try new ways when not at the expense of work already satisfactorily organized. Her attitude should be that of "It can be done" until the facts prove otherwise.

The director of work with children shares with others the responsibility for the library's place in the community. She should be active in presenting her work by talks, by service on cooperative committees, by participation in community exhibits, and in all other legitimate ways.

Intelligent organization of all work with children under an efficient director aids in the organization and in the extension of the entire library, promotes *esprit de corps* and professional spirit among members of a children's department staff, and assists greatly in promoting economical, efficient, and idealistic service to library children.

Reading References

There is very little in print on this subject. Students are referred to the annual reports of libraries which have children's departments and to the reading references listed in Chapters 1 and 8.

Questions and Projects

1. Outline the organization of work with children in a library well known to you. Take account of work with the schools as well as that done in children's rooms.
2. In what ways other than those mentioned in the text can a director of work with children cooperate with other departments of the library?
3. List several kinds of library work with children which would supply interesting material for newspaper articles.
4. The text describes several groups of activities belonging to the work of a director. Which of these seems to you to be of chief importance to the success of such work? Give reasons.
5. Plan a series of four programs for monthly staff meetings of the children's department of a large library system.

CHAPTER XIV

The Children's Librarian

The Children's Librarian in the Library
The Children's Librarian in the Professional Field
The Outlook

> "Librarianship is a vocation which appeals to those who care for books. The immediate task is to bring books and people together, especially to make books of practical service to workers in their vocations or in their homes. Active library service means alert human interest in men and books. 'The right book to the right person at the right time' is the slogan. Librarianship means personal service in making the right books available when wanted, in bringing to the indifferent or uninformed person the message that there is a book for him on the subject in which he is interested; it seeks to make books vital factors in life."[1]

Children's librarianship is the application of the above ideals to the educational needs and interests of children. It is a vocation for those who care for books and children and for the task of bringing them together during children's formative years. It seeks to make books vital factors in child life, and through service and books to prepare children for adult life.

The Children's Librarian in the Library

There is a real sentimental appeal made by library service for children which has been expressed by Christopher Morley in his oft-quoted story of his discovery of a small child

[1] Tyler, A. S. Training for library work with children. Western Reserve University, 1927.

seated in a doorway in the slums reading *Fifty famous stories retold:*

> "Is there anything on earth more touching than a child reading? The innocence and completeness with which the child's spirit is rendered up to the book, its utter absorption and forgetfulness make it a sight that always moves me strangely. A child does not read to criticize and compare, but just in the unsullied joy of finding itself in a new world. To see a youngster reading in the slums is to me the most subtly heart-searching experience I know. And behind every such child is the heart and brain of some teacher or librarian who made the book possible and put it into his hand. That is one thing that librarians do, and it is the greatest thing I know."[2]

This emotional appeal of the child should not blind a student to the actual requirements for educational work with him. On the contrary, it should serve to emphasize the importance of skilled service. The duties of a librarian in a children's library in a public library, or in a school, demand thorough educational preparation, special training in library work with children, and some special personal traits. A children's librarian needs a rich background from which to gain perspective. Without it, the work too often brings discouragements in the forms of disciplinary problems, physical strain, late afternoon and evening hours, and children none too clean. But if she has a sense of relative values, then opportunities to help, appreciative responses, and friendliness far outweigh any discouragements. A children's librarian needs many technical skills in order to do each task well and to do each quickly. If she is to give satisfactory service to individual children and at the same time to keep her consciousness of the group as a whole she must be expert in the use of reference materials and able to carry with ease required desk work and other routine. Because children are naturally physically alert, a slow worker among

[2] Morley, Christopher. The child and the book. A. L. A., 1922.

them is often at a disadvantage. This applies particularly in matters of discipline.

A children's librarian fulfils her obligations to the chief librarian and to other members of staff by carrying her own part of the work of the library in accordance with professional standards and in an agreeable manner. She knows her own duties so thoroughly that she works independently. She is also interested in the entire work of the library and is willing to cooperate with another department at some sacrifice to her own if the measure is best for the library as a whole. To her own staff, a children's librarian is a book counselor, an efficient organizer, and an understanding administrator who knows how long it takes to do each task well, when to assign work to an assistant, and how to share responsibility and credit for results.

In order to be acceptable to parents, to teachers, and to other adult library patrons, a children's librarian becomes widely informed on literary, educational, and social matters. She also needs qualities pertaining to leadership, such as initiative, forcefulness, imagination, tact, and interest in people, and those which will enable her also to serve in a secondary advisory capacity, such as adaptability, courtesy, and patience. In her circulation work with both adults and children, the children's librarian is a circulation librarian and requires all the traits of one.[3]

To be acceptable to children, a children's librarian needs all the personal traits indicated above, and a sense of humor as well. She is simple and straightforward in manner, without affectation or brusqueness, responsive but not effusive, sympathetically understanding. She is sincere in her attitude toward children and expects them to be frank and friendly to her. The favorite librarian does not force

[3] Charters, W. W. The personality of the circulation librarian. In Flexner, J. M. Circulation work in public libraries. A. L. A., 1927, p. 274-93.

acquaintance nor talk down to children but treats them with dignity and consideration for their individuality. Perhaps mutual respect and interest warmed by love and kindliness is the keynote of the ideal relation between a librarian and the children she serves.

Children are peculiarly sensitive to attitudes and are quick to feel any forced or superficial sharing of their interests. Regardless of words, they know if a children's librarian likes or dislikes the dog who wags his tail so patiently outside the library's doors. Children respond intuitively to youthfulness in others, buoyancy of spirit, and colorful beauty. Knowing this, the wise children's librarian wears pretty clothes and keeps the room cheerful and bright with colored prints and flowers.

Because her chief duty is guiding children's reading, a children's librarian needs to know and to love literature, and to be personally resourceful.

The Children's Librarian in the Professional Field

In a report on children's reading made in 1882 by Caroline M. Hewins, we find this happy remark: "It is a good thing if some of the library assistants are elder sisters in large families who have tumbled about among books." Thus in a few words this pioneer in children's library work, whose memory we honor, foretold a profession which has been developed through the years and which appeals peculiarly to women.

In the preceding pages we have discussed in detail all forms of modern library service to children, from that given by a book truck at a farm house door to the service afforded in a system of agencies belonging to a large city library. Behind each activity, and differing only in intensity, has been the personal aid of a well-qualified children's librarian. We have shown her as an organizer, an administrator, a book selector, an instructor, a club leader, a story teller,

a social worker, and in general as an educational leader in her special field.

Opportunities. The opportunities for personal and professional advancement which are open to children's librarians are many.

Service to children when successful is spiritually satisfying to the individual worker because children are responsive and appreciative.

Service to children offers variety within the field in administrative lines of work and in book selection. This point has been illustrated throughout this text in the discussions on standards and types of service.

The field is widespread geographically and therefore offers to workers considerable choice in locations and climates.

The demand for children's librarians far exceeds the supply. For example, if 10 per cent of the students graduating in June, 1929, from the eighteen accredited library schools in America had specialized in library work with children (and this is a high estimate), there would have been approximately ninety children's librarians for positions in several hundred schools and libraries. This number of graduates could easily be absorbed by the large public library systems.

Children's librarianship is a new profession and therefore offers opportunities for pioneering. The field is not overworked and members are not tied down by precedent. There are undeveloped lines of work.

There is a growing need for instructors in library schools and for leaders in lines of national work. There is a need for men workers to aid with administrative problems and with boys' reading.

Outside the immediate vocation of library service to children, in a field closely allied with it, children's librarians are assisting in the production of children's books and their commercial distribution. Publishing houses are employing

them as advisers in the securing and publication of manuscripts. Many of the same workers are editing and otherwise revising desirable material and bringing it newly before children.

Children's librarians have entered book shops in constantly increasing numbers where their knowledge of children's literature and their experience in its use among children have proved commercially valuable because educationally valuable to parents and to teachers. Another new and experimental field which is gradually opening to children's librarians is that of literary criticism of children's books and creative writing for children.

Preparation. Preparation for these varied forms of service is a problem before the library world of today, a problem which is being given careful consideration by the American Library Association and by separate library schools.

The Board of Education for Librarianship of the American Library Association, in one of its reports, discusses the professional training of children's librarians as follows:

> "The professional preparation of the children's librarian is no different in quantity or quality from the training of librarians in other fields. The content of the curriculum is different. To the fundamentals of library science common to all well organized curricula, there are added courses in the literature of childhood, book selection, story telling, child psychology, the study of reading habits, and the sources of folklore. . . .
>
> "The curriculum should also include some instruction in educational methods, especially in this day of changing standards of teaching and experimental education."[4]

This statement sums up the subject matter which forms the basis of present training. Ideals and standards are being gradually raised in library schools, and changes in curricula are being made from year to year. Students who have stud-

[4] American Library Association. Board of Education for Librarianship. Third Annual Report. A. L. A., 1927, p. 16.

ied the curriculum for training in work with children in the library school which they are attending will be interested in the variations in similar curricula which are outlined in the catalogs and announcements of other library schools, such as the Carnegie Library School, *Pittsburgh;* School of Library Science, *Western Reserve* University; the *St. Louis* Public Library School; *Simmons* College School of Library Science; and the Library School of the *Los Angeles* Public Library.

In comparing the curricula of various library schools, the points to be observed are:

What basic subject matter is required alike for all courses?

What adaptation of basic courses is required in training for work with children?

What additional special subject matter is required for work with children?

How are the special subjects distributed by semesters? By hours? By credits? Note that some schools schedule special courses parallel with general courses throughout the year and others place the special subjects in the second semester.

What is the correlation between class work and laboratory work? Field work? What is the extent of the latter? In training for work with children it is desirable that a student's practice should occur during the months when reading interest among children is rife. Story hours and clubs have very definite seasons, and meeting active response from children is an important training experience.

The library school's chief problem is to give sufficient basic training and at the same time to specialize. Students will learn from the study of curricula in what different ways this is being met.

In some schools the number of hours assigned to general technical subjects has been shortened, thus providing more time for special subjects. Other schools are extending spe-

cial training into a second year. All schools are giving more attention to prerequisite college courses.

The educational requirements for training for library service for children should be nothing less than a baccalaureate degree or its equivalent with assurance of a requisite knowledge of child psychology and modern educational theory and practice. It is necessary that a children's librarian should anticipate children's reactions to library environment and to life in books. The special courses in administration and in book selection require this background and it has been assumed in the presentation of all subjects covered in this text. The practice growing among library schools is to require basic college courses in psychology and education for entrance, and to limit the courses offered within the library school to surveys of general principles with special reference to children's reading interests and habits, library methods, and library publicity.

The subject of *prerequisite courses* in relation to general library training was discussed at the American Library Association Conference at West Baden in June, 1928. Extracts from some of the papers presented are printed in the conference *Proceedings*.[5] Prerequisite courses desirable in training for work with children is yet an open question. In addition to information on psychology, education, and principles of social service, a children's librarian should have wide knowledge and keen appreciation of every phase of outdoor life. It is primitive life in all its aspects which comes closest to child nature. Education in art, in natural history, in botany, in bodily health and allied subjects, gives the zest to life which children demand. The subject of *children's literature* will need to be presented in library schools along with book selection until satisfactory college courses are developed.

[5] A. L. A. Bulletin 22:448-50. Papers and Proceedings, September, 1928.

The literary background desirable for library work with children is gained by hard study and also from association with good books from childhood. The personal qualifications required from a children's librarian have been discussed earlier in this chapter.[6] The educational background, library school training, and personality which have been described comprise the standard for leadership in the professional field. Graded training to meet the requirements of different types of positions is already in operation in several accredited library schools.

The Outlook

The future of children's librarianship is closely allied with the extension of public libraries and school libraries in the geographical field, and with the development of specialization in the professional field.

The Committee on Library Extension of the American Library Association made a comprehensive report in 1926 covering library conditions in the United States and Canada. At that date, 44 per cent of the total population of continental United States and Canada were without public library privileges, and universal public library service had been achieved in four centers only: the Hawaiian Islands, the Panama Canal Zone, Massachusetts, and Rhode Island.[7] The ultimate goal of the American Library Association is adequate library service everywhere, and to accomplish this many more children's librarians are needed.

Besides the many opportunities which are developing in connection with new libraries, many libraries which are already well established are seeking more children's librarians because their work is being extended to new agencies or new lines of work are being begun. Much remains to

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[6] See p. 297-99.

[7] American Library Association. Committee on Library Extension. Library extension. A. L. A., 1926, p. 14, 29.

be accomplished in children's department organization, and leaders are also being sought for positions at the head of school and public library children's departments.

The field of *research* is almost untouched and presents many interesting opportunities for the solving of problems and for mental stimulus. Obviously, intelligent, resourceful, well-trained children's libraries are being needed to aid in the research which is being conducted within the field of children's reading interests and habits.[8] Dean Gray reports approximately one hundred such investigations as having been made in this country with reference to children of elementary and secondary school age. "They are concerned with a wide variety of topics, such as the amount of independent reading among children, children's preferences, the qualities or elements which determine interest, and factors that influence children's preferences."[9] Children's librarians have not been called upon to assist with these studies to any extent because they have not been trained in research methods. This field is opening to them if they will prepare themselves to meet it.

The scientific studies which have so far been made have dealt chiefly with the fixed groups found in schools and in classrooms where attendance is required. Groups in children's libraries are much more difficult to study scientifically but it can be done. A recent report of the A. L. A. Committee for the Encouragement of Research includes a list of projects completed in 1928-29, some of which are related to library work with children.[10] Until the laboratory techniques are brought to bear on the influence of the public library on children's reading interests and habits, there can be no secure

[8] Gray, W. S. Summary of investigations relating to reading. University of Chicago Press, 1925.

[9] Gray, W. S., and Munroe, Ruth. Reading interests and habits of adults. Macmillan, 1929, p. 104.

[10] Report of committee for the Encouragement of Research. Library Journal 55:72-77. January 15, 1930.

judgment on the question. This thought should prove a challenge to library school students who are seeking professional lines of work. Following is an illustration of one such problem.

PLAN FOR LIBRARY STUDY

The objectives—To find out what books different types of children read and what they fail to read under given conditions. To trace evidences of continued reading interests or habits to sources of influence.

Methods—The method suggested consists of seven studies: (a) a study of conditions in each of five localities, (b) a study of an approximately uniform collection of books in common use in all agencies in the five localities, (c) a study of children's use of the known collection of books in the five known centers.

Example of procedure assumes a cosmopolitan area in contact with a good public library.

(a) *Study 1*—Study the conditions affecting library work with children in a one-nationality library, such as the Hudson Park Branch of the New York Public Library and the Alta Branch in Cleveland. Alta Branch Library —nationality almost exclusively Italian. Group small, attendance frequent and voluntary. Children partially under old world influence in home and church. Trained librarians in charge who know children personally. Staff fairly adequate. Book collection good and subject to measurement of use. There are but two schools which the children attend; conditions within them are known.

Study 2—Make a similar study in a Polish or other one-nationality district where the basis of book collection is the same except for some slight allowances for foreign temperaments.

Study 3—Select and study a two-generation American district within the same cosmopolitan area.

Study 4—Study a school library where attendance is arranged by grades at regular periods during the week and where all conditions are favorable for personal work. A platoon school where there is a trained children's librarian would be a possible choice.

Study 5—Study a slightly remote county library district where the library is new and in a school building or elsewhere and the librarian is not trained but has trained supervision.

(b) *Study 6*—Analyze the books in the uniform collection and group according to main and also secondary interests presented; group them by literary standards, by essential values, by relative values. Follow this later by an analysis of the books most in demand in each center.

(c) *Study 7*—Make a summary of observations and conclusions with reference to the objectives stated and consideration of the time element. Because children have decided seasonal interests, a year-round study in each center is recommended.

There are many library subjects and library problems which invite advanced study if not statistical research. For example, this text is but the first of several needed. The study of reading guidance methods made by Mr. Rasche[11] needs to be extended to cover more fully public library methods. It would be valuable to know in what ways voluntary attendance in a children's library influences children's reading. An intensive study of the great world classics which children have adopted would throw light on children's reading interests. A study might be made of children's seasonal reading interests. A study of the childhood reading of great men and women might prove an interesting project to children's librarians concerned with the influence on character of children's reading. A satisfactory history of children's literature remains to be written. Other questions often in the minds of children's librarians are: How shall I

[11] Rasche, W. F. Methods employed by teachers and librarians to stimulate interests in reading: a dissertation submitted . . . in candidacy for the degree of Master of Arts, Department of Education. University of Chicago, June, 1927. (Unpublished.) Summarized in School Review 37:29-36, 124-31, 204-14, 293-303. January-April, 1929; and in Gray, W. S., and Munroe, Ruth. Reading interests and habits of adults. Macmillan, 1929, p. 121-26. Also issued in reprint form. See also Fargo, L. F. The library in the school. A. L. A., 1930, p. 75 and ff.

bridge the years during which a child's power of appreciation and enjoyment of books far outrun his ability to read? When is the crucial period with reference to reading habits?

The fact that not only the schools but all other agencies working with children are constantly seeking the aid of the library in solving their problems places great responsibility upon a children's librarian. She must prepare herself to understand not only the broader phases of educational and social welfare work but the intimate problems which confront the mother in the home, the kindergartner, the teacher in the evening school for immigrants, the probation officer in the juvenile court, the Boy Scout leader, the nun in the children's hospital, the institutional psychologist working with wayward girls, the social workers in the Humane Society and the Associated Charities organizations who are striving to build or to restore homes—the list is a long one and is a challenge to the student with vision and longing toward service to humanity.

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Questions and Projects

1. Compare a children's librarian's opportunities for service to children with those of a teacher in an elementary school.
2. Compare work with children in a children's room in a public library with work with the same children in a school library. What lines of work should be emphasized in each type of library? What variations, if any, should be made in the training of children's librarians for each?
3. What is the relative value of cataloging and children's literature in a course of training for children's librarians? Of adult circulation work and story telling?
4. Outline by subjects a thirty-hour course in children's book selection.
5. How much time should be given to children's literature in a ten-month course in a general library school? In a six-weeks' course in a summer school? Give reasons.
6. Suggest several subjects other than those mentioned in this chapter which would lend themselves to valuable research.

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